GUIDE THROUGH THE MUSIC OF

TOM TYKWER'S

"PERFUME: THE STORY OF A MURDERER"

BY

GUILLERMO CEPEDA ANDRADE

MMus candidate in scoring for film, TV and video games

Supervisors: Lucio Godoy, Alfons Conde

Berklee College of Music

Valencia, Spain

June 12th, 2014

TABLE OF CONTENTS

Acknowledgments

1. Introduction 1

2. Synopsis 1

3. Cue list 6

4. Analysis of cues 8

4.1 Pre-Title 8

4.2 Main Title 9

4.3 Baby Grabs Finger.....10

4.4 Orphanage & Tannery.....11

4.5 Streets Of Paris.....13

4.6 Pelissier 15

4.7 Girl With Plums 16

4.8 The Plumgirl's Scent 18

4.9 Losing Her Scent 19

4.10 Baldini At Studio 20

4.11 Baldini Testing Perfume 21

4.12 Grenouille Meets Baldini 21

4.13 Amor & Psyche 22

4.14 Baldini Tests New Perfume 24

4.15 The 13th Essence 26

4.16 Distilling Roses 27

4.17 Experiment 30

4.18 Grenouille Leaves Baldini 34

4.19 No Smell 37

4.20 Meeting Laura 39

4.21 Lavender Fields 40

4.22 Pauline 41

4.23 The Tank 42

4.24 I Enjoy My Work 44

4.25 The Method Works 46
4.26 The Twins Are Missing 48
4.27 Beauty 50
4.28 Grasse In Panic 52
4.29 Dark Alley 57
4.30 Richi's Nightmare 59
4.31 Richi's Escape 62
4.32 Laura's Murder 69
4.33 Laura's Essence 71
4.34 Awaiting Execution 72
4.35 The Perfume 75
4.36 Beauty II 81

5. Themes 83
6. Motifs 88
7. Backgrounds 92
8. Conclusions 99

ACKNOWLEDGEMENTS

I would like to thank Brian Cole, Clara Barbera, Marisol Arcis, Alex Cuadrado, María Iturriaga, Ana Calvillo and all the staff at Berklee Valencia for given their support in making my master's degree a magnificent experience.

Special thanks to my professors: Lucio Godoy, Alfons Conde, Vannesa Garde, Ben Houge, Constantino Martínez, Ben Cantil for their valuable guidance, teachings and advices.

I would like to thank all my classmates for being so kind and for being the best company I've had during my master's degree.

Thank you to the Ecuadorian government for the scholarship that has allowed me to accomplish my goal. Thank you to the Ecuadorian institutions: IECE and SENESCYT.

Thank you to my parents and my brother for being a support and an inspiration.

This work is dedicated to my dear nephews: Nicolás Cepeda and Tomás Cepeda, and to my dear brother Toño Cepeda. I love you all.

1. INTRODUCTION

The current study is intended to be a deep analysis of the music and its narrative function for the movie *Perfume: The Story of a Murderer* by Tom Tykwer. The study includes: musical analysis of every cue, explanation of the instrumentation used, transcriptions from the soundtrack, a list of themes, motifs and backgrounds, an explanation of the narrative function of the music, and a list of the cues with their duration.

Perfume: The Story of a Murderer (2006) is a movie based on the novel *Das Parfum* (1985) written by Patrick Süskind. The film's director, Tom Tykwer, also composed the entire score for this film. Carrying out both tasks is an exceedingly rare and difficult act, but is also one that allows for deep analysis with the music and film created fluidly from the same artistic vision.

2. SYNOPSIS

The story centers around the life of Jean-Baptiste Grenouille, a man with a superhuman sense of smell.

Grenouille's mother gives birth to him in the stench of the Paris fish market and she quickly tries to hide the unwanted child among the fish entrails cast under the gutting table of her stall. The baby cries out, however, and is saved by onlookers who scorn the mother as a murderer. This is the first sound to enter young Jean Baptiste's ears, a sound which ultimately leads to his mother's execution on the gallows, leaving Grenouille alone in the world.

The boy is sent to an orphanage, where another orphan attempts to kill him but is soon saved by Madame Gaillard, the headmaster of the orphanage. The

other children sense that there is something different about Grenouille and feel unnerved by him.

As the child grows to a young man, he realizes that he has a unique gift. He possesses an uncanny ability to smell and recognize everything by its scent: wood, grass, stones and water, even when far away.

At age of thirteen, Madame Gaillard sells Grenouille to Grimal, a hardened man who runs a tannery. For orphans working there, life expectancy was a mere five years more of life, but Grenouille survives working 16 hours a day.

As and adult, Grenouille is taken to town by Grimal for a delivery. In the city, he discovers thousands of new odors that he dissects down to their smallest notes and molecules.

Overwhelmed by the scents of the city, he slips away from his boss and his gifted nose leads him in front of a perfume shop where he becomes excited by rich and beautiful scents. Grenouille notices everyone gather around the shop, eager to try a new perfume called “Amor and Psyche”. Suddenly, he perceives a new delicious scent, that of an adolescent girl who is walking the streets selling plums. Eventually she stops in the back alley and Grenouille sneaks up on her so that he can smell her. She sees him and screams, but he covers her mouth and nose and unintentionally suffocates her. After realizing that she is dead, he strips her body naked and smells her until the scent fades.

Grenouille then realizes the purpose and meaning of his miserable existence: he would learn how to capture and preserve scents so as to never lose such a sublime beauty as the smell of the young girl.

One night, back at the tannery, he is out delivering goatskins to Baldini, an Italian perfumer when he notices a smell just like “Amor and Psyche” and upon

speaking with the perfumer, able not only to reveal the exact ingredients in the elixir, but also to make a perfect copy of "Amor and Psyche" using the ingredients in the shop's basement. Baldini is impressed to notice that he made an exact copy of the perfume. Grenouille replies to Baldini that can make this perfume even and promptly adds a few more ingredients.

After Baldini tells Grenouille to leave, he smells the new perfume and realizes it is incredible. He then goes to the tannery and buys Grenouille for fifty francs. Because of Grenouille's new perfumes, Baldini's shop quickly becomes a success again.

Baldini teaches him that each perfume has twelve different oils-scents in it. He also tells the young boy of an ancient Egyptian legend in which a 13th scent was found on a pharaoh's tomb. When the tomb was opened, the perfume was released after thousands of years, possessing such subtle beauty and such power that every single person who smelled it believed they were in paradise.

Grenouille becomes obsessed with the idea of learning how to capture a scent and asks Baldini to teach him how to preserve the scent of all things, and promises in return, to make Baldini the best perfumer in the whole world. He teaches Grenouille how to make scented oil from rose petals using a machine that involves boiling the petals in water and then condensing the scented oil. Grenouille then tries to do this with different objects he finds like copper, class, iron and even a dead cat. Baldini tells him that one mustn't distil the scent of a cat or people, and upon hearing this, Grenouille faints and quickly becomes sick as he has lost the will to live.

He is so obsessed with his idea so he asks again to Baldini if there is any other way to preserve smell besides distils it. Baldini tells him that there is one method known as the mysterious art of Enfleurage that he could learn in Grasse. This news revives Grenouille who decides to set off for Grasse immediately. Baldini arranges the travel papers for Grenouille, in condition that he left him 100 formulas for new perfumes.

En route, he stops in a cave where there are almost no scents lingering in the air. While staying there, he realizes that he has no odor of his own, as if he does not exist. This experience shakes him to the core and he decides to create a scent for himself that is irresistible.

On the road to Grasse, Grenouille catches the scent of a beautiful red-haired girl, Laura. Once again he breathed in a wonderful scent which he had only encountered once before in his life. A scent that drives him mad and that he must possess.

Grenouille eventually finds a job in Grasse. There he learns another process of capturing scents, which involves heating flowers in a large vat. In his passion to extract all scents, he kills a young lavender-field girl, so that he can try to capture her scent by putting her in the vat, but it doesn't work.

Maddened by his desire to preserve the beautiful scents of women he encounters, he kills a prostitute and tries another method of extraction. He wraps her body with cloth soaked in animal fat so that the fat can absorb the scent. He finally gets to capture her scent by heating and condensing the fat mixed with alcohol.

Grenouille then concocts a plan and reserves thirteen small glass vials to carry out his vision. He kills twelve girls and preserves their scents in each of the glass vials. He is now missing only one scent to complete his perfume.

Panic spreads and citizens bar their doors and windows. Laura, the beautiful red-head, fears for her life and her father, Antoine Richis, decides to take her out of town to an obscure seaside inn. But Grenouille tracks down the girl's trail and is obsessed with converting Laura into his 13th scent.

After Grenouille leaves the city, the prostitute's dog sniffs around the workshop where he worked and digs up prostitute's clothes that are buried there. The townspeople being searching around town and dig up clothes and hair belonging to some of the victims.

Antoine Richis comes back to find the lifeless body of his daughter and collapses in despair. Grenouille stops somewhere in the countryside and finishes his perfume after adding Laura's scent. Grenouille is arrested and taken to prison back in Grasse. He manages to hide the small jar in his hands which contains his masterpiece.

A huge crowd flocks to the main square in Grasse on the day of his scheduled execution. Grenouille arrives in an expensive carriage, dressed in beautiful clothes given to him by a nobleman at the prison.

He steps up boldly to the execution block and the executioner drops to his knees and starts to worship Grenouille. Then, Grenouille takes a handkerchief from his pocket, puts a drop of his perfume on it, and lets it float out into the crowd. The wind carries the scent to the onlookers in the square and the entire crowd melts into a gigantic, orgiastic embrace. Even Antoine Richis, sobbing for forgiveness, throws his arms around his daughter's slayer.

Grenouille, who has never experienced love in his life, is overwhelmed. He realizes that with his perfume he can control anyone and everyone he wants, but he decides to return to Paris, the place of his birth. He sees a crowd of homeless people standing around the fire and he douses the entire vial of perfume on his head. The people smell this and become enraptured, saying that they love him and that he must be an angel. They crowd around him and maul him to death. When the crowd finally clears, there's nothing left of Grenouille but a few tatters of his clothes.

3. CUE LIST

#	NAME	STARTS	ENDS	DURATION
1.	**PRE-TITLE**	**00:00:00**	**00:00:38**	**00:00:38**
2.	**MAIN TITLE**	**00:03:28**	**00:04:34**	**00:01:06**
3.	**BABY GRABS FINGER**	**00:07:06**	**00:08:10**	**00:01:04**
4.	**ORPHANAGE & TANNERY**	**00:08:25**	**00:13:37**	**00:05:12**
5.	**STREETS OF PARIS**	**00:13:41**	**00:15:50**	**00:02:09**
6.	**PELLISSIER**	**00:16:05**	**00:17:54**	**00:01:49**
7.	**GIRL WITH PLUMS**	**00:17:55**	**00:21:03**	**00:03:08**
8.	**THE PLUMGIRL'S SCENT**	**00:24:27**	**00:25:34**	**00:01:07**
9.	**LOSING HER SCENT**	**00:25:43**	**00:27:48**	**00:02:05**
10.	**BALDINI AT STUDIO**	**00:30:23**	**00:30:48**	**00:00:25**
11.	**BALDINI TESTING PERFUME**	**00:32:10**	**00:33:26**	**00:01:16**
12.	**GRENOUILLE MEETS BALDINI**	**00:33:35**	**00:35:01**	**00:01:26**
13.	**AMOR AND PSYCHE**	**00:39:18**	**00:43:05**	**00:03:47**

14. BALDINI TESTS PERFUME	00:44:02	00:45:03	00:01:01
15. THE 13TH ESSENCE	00:45:08	00:47:25	00:02:17
16. DISTILLING ROSES	00:49:26	00:51:17	00:01:51
17. EXPERIMENT	00:51:56	00:55:35	00:03:39
18. GRENOUILLE LEAVES BALDINI	00:57:15	00:59:44	00:02:29
19. NO SMELL	01:01:51	01:03:20	00:01:29
20. MEETING LAURA	01:03:28	01:07:39	00:04:11
21. LAVENDER FIELDS	01:08:21	01:09:38	00:01:17
22. PAULINE	01:10:28	01:11:42	00:01:14
23. THE TANK	01:12:11	01:13:21	00:01:10
24. I ENJOY MY WORK	01:13:50	01:18:41	00:04:51
25. THE METHOD WORKS	01:18:41	01:22:02	00:03:21
26. THE TWINS ARE MISSING	01:25:24	01:27:28	00:02:04
27. BEAUTY	01:27:28	01:28:33	00:01:05
28. GRASSE IN PANIC	01:30:29	01:36:02	00:05:33
29. DARK ALLEY	01:37:58	01:39:16	00:01:18
30. RICHI'S NIGHTMARE	01:40:01	01:41:25	00:01:24
31. RICHI'S ESCAPE	01:42:01	01:46:24	00:04:23
32. LAURA'S MURDER	01:48:00	01:51:02	00:03:02
33. LAURA'S ESSENCE	01:51:57	01:53:43	00:01:46
34. AWAITING EXECUTION	01:56:59	02:00:05	00:03:06
35. THE PERFUME	02:00:26	02:05:54	00:05:28
36. BEAUTY II	02:05:58	02:07:56	00:01:58

4. ANALYSIS OF CUES

1. *PRE-TITLE, 00:00:00 - 00:00:38* *Duration: 00:00:38*

The movie starts with this cue that accompanies the initial credits for the production company: Constantin Film in Germany. The music corresponds, however, to one of the main themes sung by female voices, which we will hear in other cues of the movie.

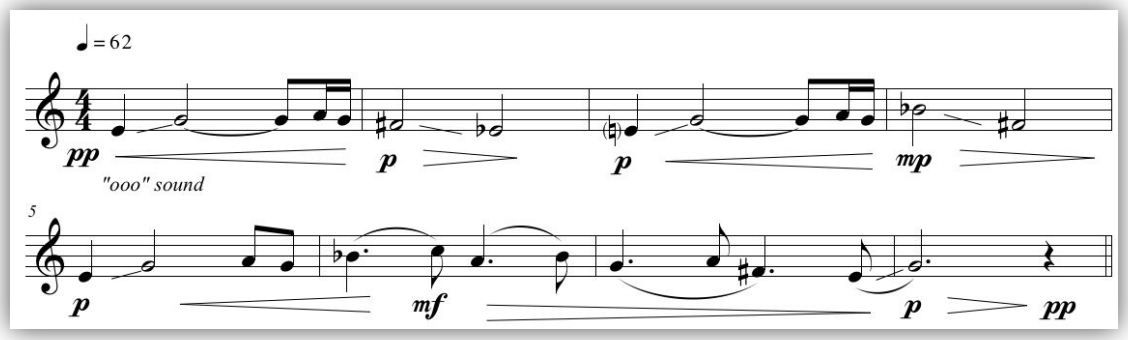


Figure 1

This melody, which is sung over a C pedal played by celli and basses, is a modal melody that changes between C Lydian mode on the first two bars, to minor in bar two, then major again in bar three and Lydian b7 from bar four to eight.

✓ *Narrative function:*

Since we hear the low pedal played by strings and the unstable melody sung by female voices, the music suggests that the film is full of suspense, as if it were a horror movie.

2. *MAIN TITLE, 00:03:28 - 00:04:34* *Duration: 00:01:06*

Instrumentation: full orchestra.

Woodwinds: piccolo, flutes, oboes, English horn, Bb clarinets, bassoons, contrabassoon; Brass: horns, trumpets, trombones, bass trombone, tuba; Percussion: tam-tam, bass drum, timpani, suspended cymbal; harp; Strings: violins I, violins II, violas, celli, double basses.

In this cue all the instruments play dissonant pitches as tied whole notes pedals that go from the dynamic level: *ppp* to *ff*.

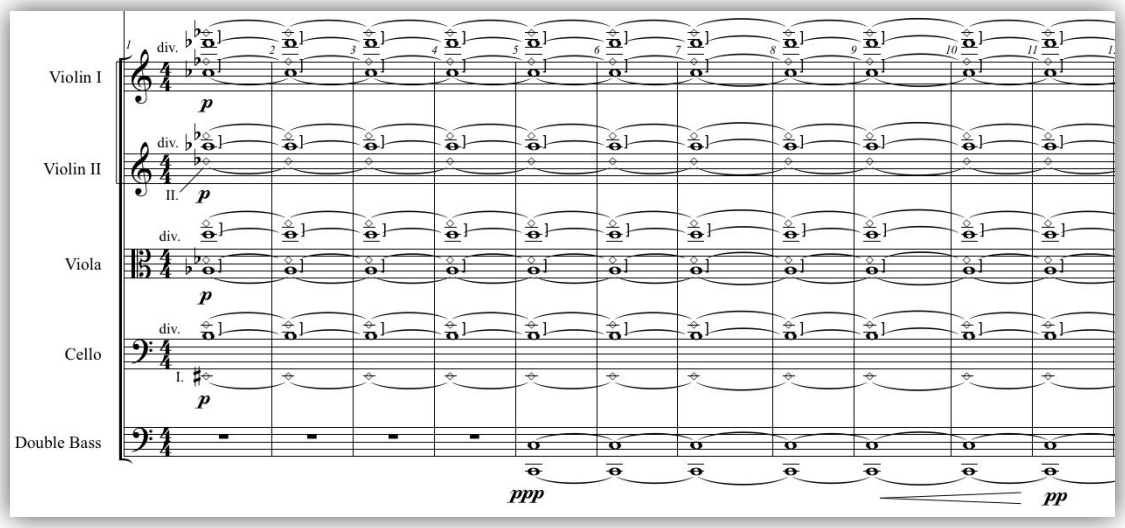


Figure 2

This pedal functions as background music for the narrator introducing the character of the movie, Jean-Baptiste Grenouille, as he explains that his ambition and obsession was the fleeting realm of scent. When the orchestra reaches the dynamic level *ff*, the tittle of the movie appears: “Das Parfum, die Geschichte eines Mörders”.

3. BABY GRABS FINGER, 00:07:06 - 00:08:10 Duration: 00:01:04

Instrumentation:

Percussion: tam-tam with bow, glockenspiel, crotales with bow, timpani; Strings: violin I, violin II, viola, celli and double basses.

The music on this cue starts with the timpani playing a tremolo E in the dynamic level *pp* and crescendo to *mp*. Then the celli and basses play a C pedal as a harmonic. In general all the instruments in this cue play suspended pitches; however, the viola gives some movement to this cue playing eight-note triplets: B and C.

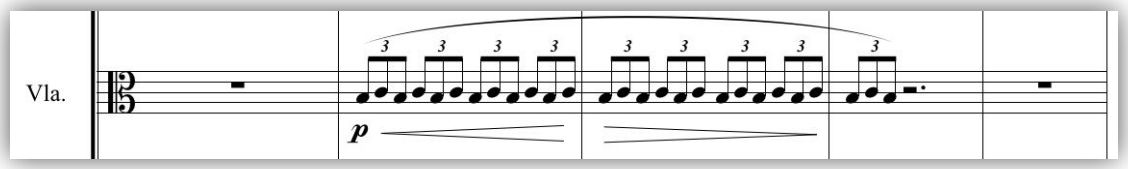


Figure 3

We can say that the music motif in this cue is the minor second interval played by the violas: B and C, violins II in harmonics: E and F, violins I: F# and G, and glockenspiel: F# and G.

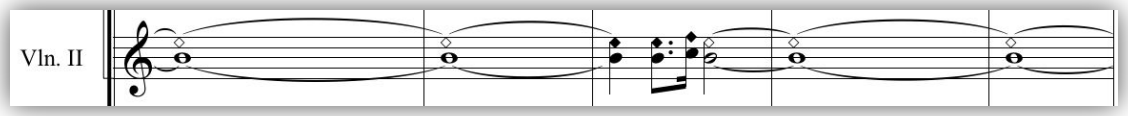


Figure 4

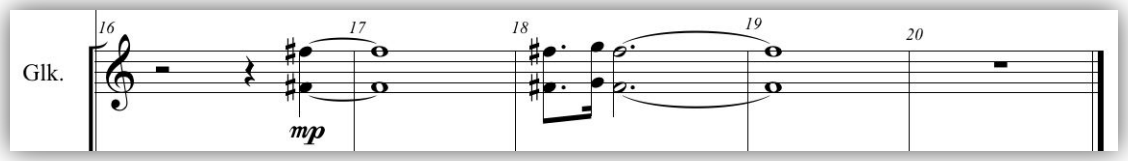


Figure 5

An important aspect not only in this cue, but also in the following cues is that the composer uses the low strings: violas, celli and basses played *sul ponticello* to achieve a metallic sound and more vibrating strings.

(see appendix 3)

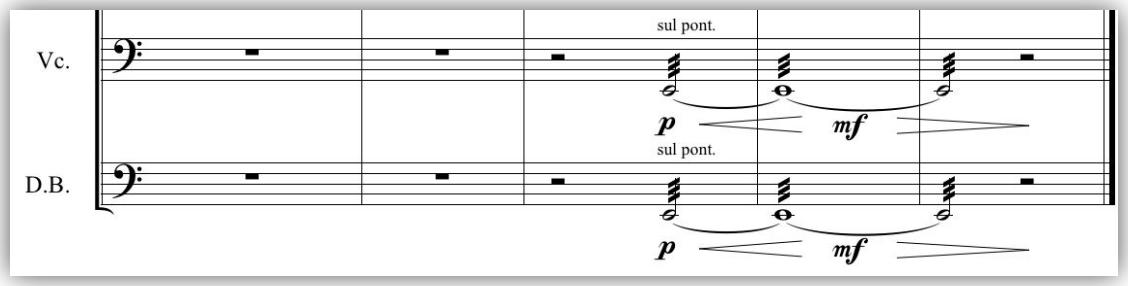


Figure 6

- ✓ *Narrative function:*

The tremolo on the timpani gives a sense of suspense for the scene when Jean-Baptiste is taken to the orphanage as a newborn. The low strings, playing harmonic pedals, as well as the rest of the instruments playing minor seconds, also create an ambience of suspense. It is important to note that only percussion and strings are used in this cue to create the sense of loneliness and fragility of the children at the orphanage. The timpani appear again at the exact moment that the baby grabs the child's finger, always playing tremolo.

4. ORPHANAGE & TANNERY, 00:08:25 - 00:13:37 Duration: 00:05:12

This cue starts with heartbeats that are also a rhythmic instrument. An ostinato played by the piano and the heartbeats form the main rhythm:

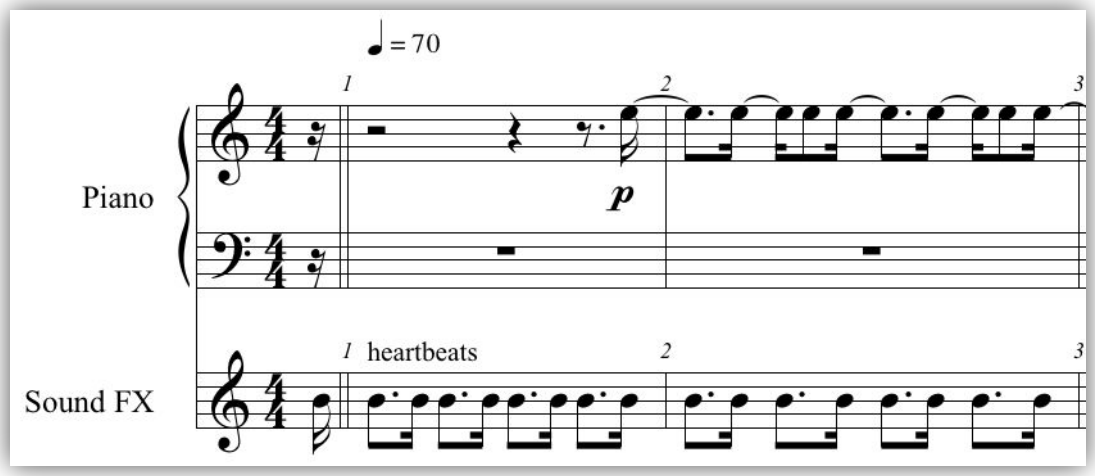


Figure 7

The low-registered instruments, double basses, trombones, tuba, timpani, play a pedal as tied whole notes. Other instruments, such as violins, trumpet, English horn, clarinets play the motif that we have seen on the previous cue, a minor second motif.

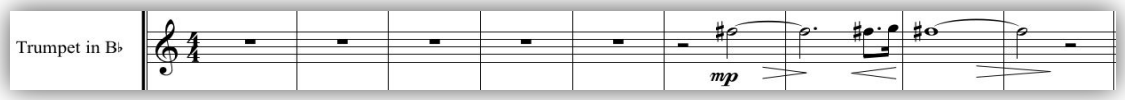


Figure 8

Then, the harp and woodwinds play repeated arpeggios that give rhythm to the cue, and the double basses change its pitch in every bar.

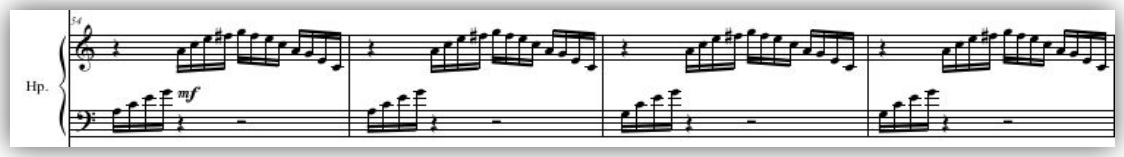


Figure 9

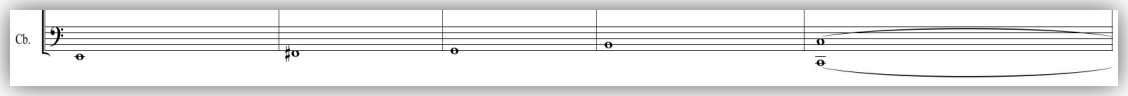


Figure 10

In this cue we can also hear one of the themes of the Main Title sung by female voices over the ostinato of the rhythmic heartbeats.

- ✓ *Narrative function:*

The heartbeats on this cue are related to life, to the fact that Jean-Baptiste has survived in spite of his lot in life, first being cast away at the fish market and then again in his attempted assassination by other children at the orphanage. The music accompanies the narration about Jean-Baptiste's growing, as a baby, child and adolescent. We can hear several timbres of the instruments that appear every time Jean-Baptiste discovers new scents in nature. The double bass changing pitches on every bar over the harp ostinato are related to Jean-Baptiste discovering new odors.

5. STREETS OF PARIS, 00:13:41 - 00:15:50 Duration: 00:02:09

In this cue, the music starts with harmonics of celli and violins, then a clarinet playing the interval of minor thirds and major thirds. The piano plays an idea of the main motif but just with two pitches (G and F#) and the main harmony for the second theme of the film: C Major, A minor, E minor and G Major.

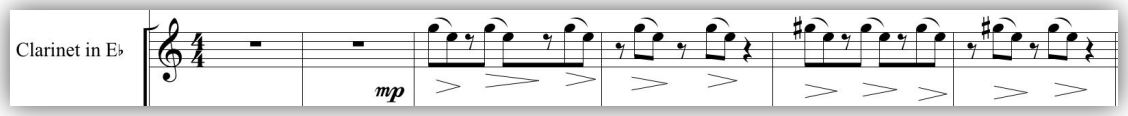


Figure 11

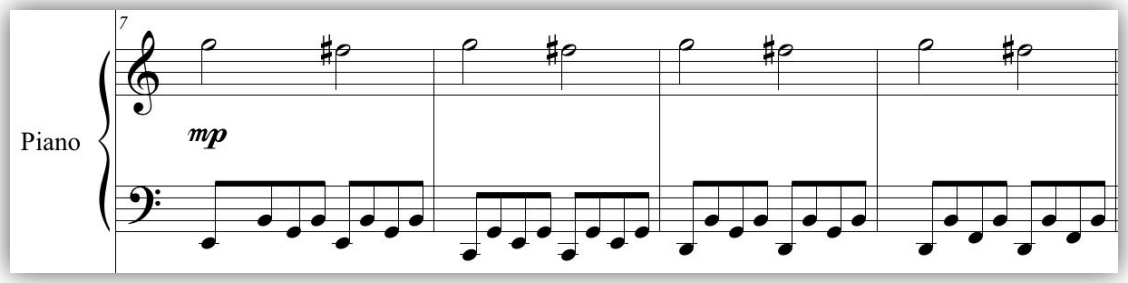


Figure 12

The second main theme of this film appears in this cue played by the violins over the harmony previously mentioned. The harp plays glissandi and the woodwinds play fast arpeggios as 32nd notes.

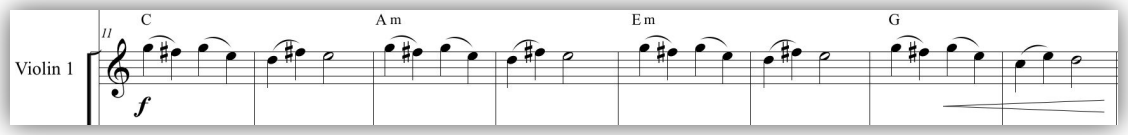


Figure 13

The resulting sound on this melody is C Lydian, A Dorian, E Aeolian and G Ionian (used as dominant).

- ✓ *Narrative function:*

The clarinet at the beginning of this cue gives the sensation of the sound of an electrocardiograph machine. The melody played by the violins over the harmony previously mentioned accompanies the scene where Jean-Baptiste is overwhelmed by hundreds of new odors he discovers in town. At that moment, he

is living inside a fantasy or a dream. The glissandi on harp and arpeggios on woodwinds contribute to this dreamlike state. The melody played by the violins, which is formed by seven notes, convey the feeling of obsession within him; since this melody is repeated even though the harmonies around it change.

At the end of the cue, the music is interrupted by Grimal shouting at Jean-Baptiste who was enjoying the new scents with his eyes closed.

6. PELLISSIER, 00:16:05 - 00:17:54 Duration: 00:01:49

The music of this cue has a few instruments compared to the previous one that utilized a full orchestra. The violas play the note E as an ostinato which provides rhythm to the cue. There are four percussion instruments that play together after a bar of rest: tam-tam, gong, bass drum and timpani.

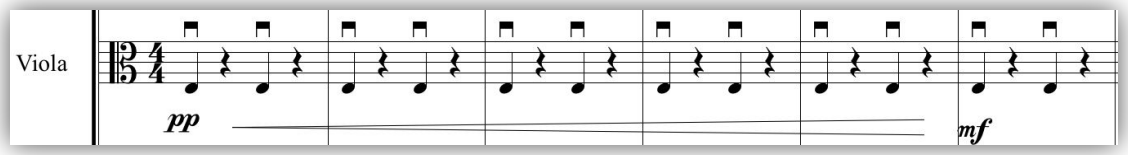


Figure 14

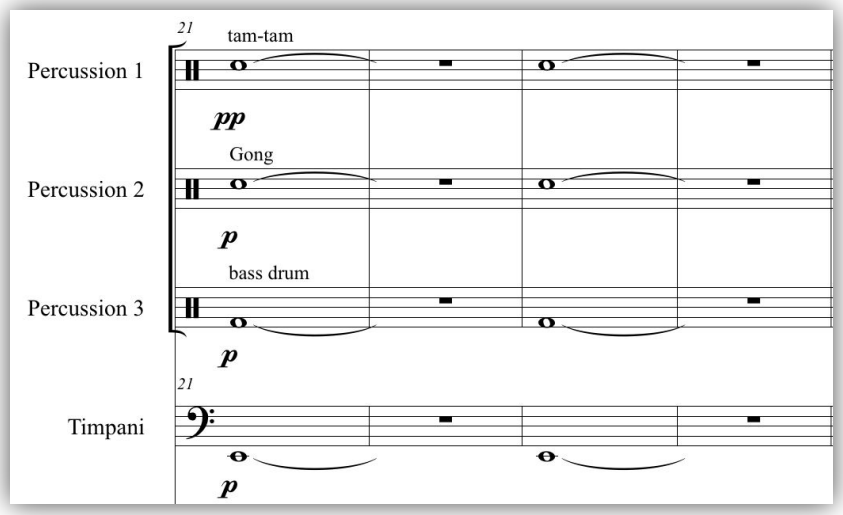


Figure 15

The melody and harmony are in charge of two harps playing arpeggios. The resulting sound of this is the E Phrygian mode.

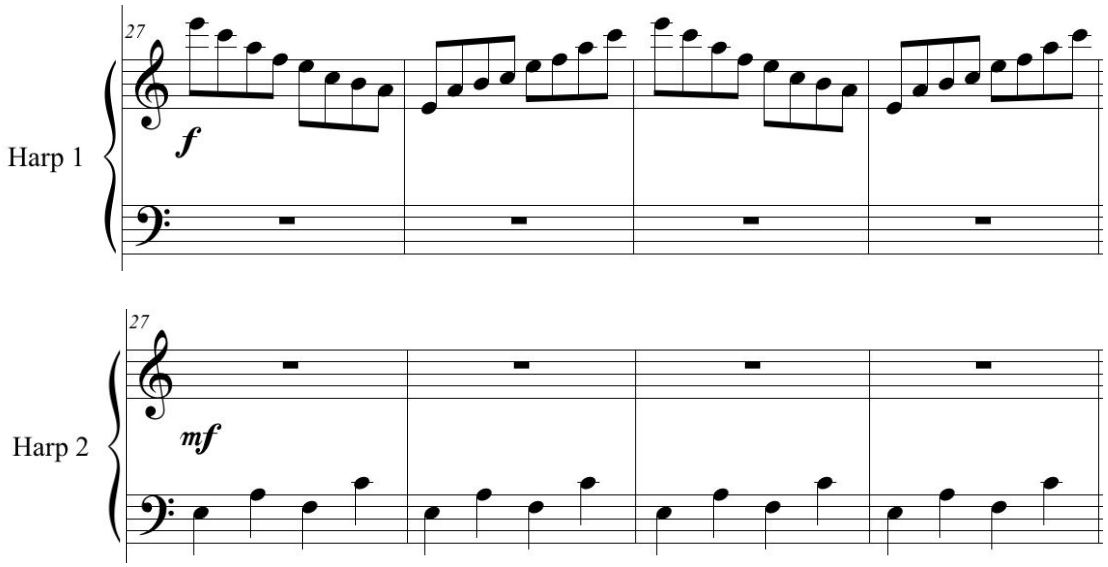


Figure 16

✓ *Narrative function:*

The few instruments used in this cue make it very subtle. The violas and percussion that play repeated notes give a sense of obsession that Jean-Baptiste feels about tracking down and collecting new odors. Additionally, the sound of the harps provides a feeling of elegance, beauty and mystery about the scent of the perfumes that Jean-Baptiste has discovered at Pellissier's store, especially the one called Amor and Psyche.

7. GIRL WITH PLUMS, 00:17:55 - 00:21:03 Duration: 00:03:08

This cue starts with a soprano voice singing the following melody, which is the third musical theme in the movie:

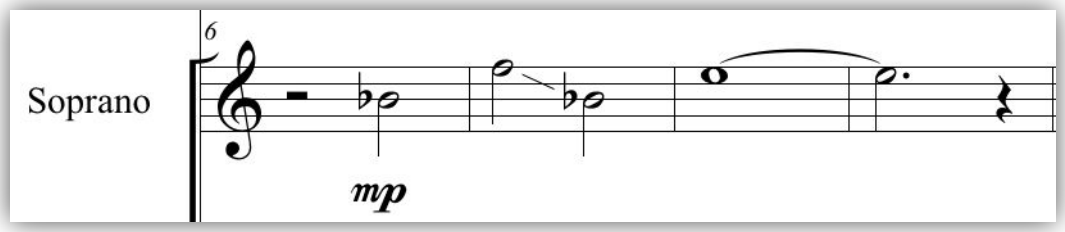


Figure 17

Narratively, the soprano voice resembles a voice of a mermaid who seems to call Jean-Baptiste when he realizes about the beautiful scent of the girl.

Then, the violins play the previous melody that is accompanied by the sustained notes of the strings and arpeggios on harp. The resulting harmony is the following, in which the fundamentals move by an interval of tritone at the beginning.

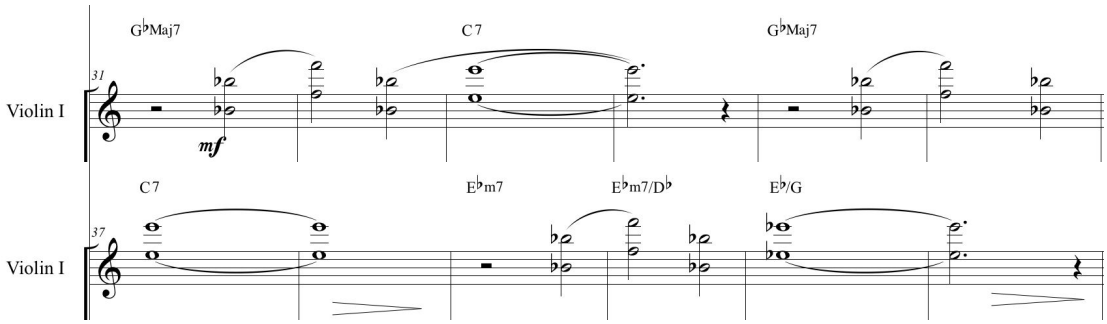


Figure 18

This is a beautiful melody and harmony that hearkens back to Jean-Baptiste's first encounter of the sublime scent of the girl with the plums.

Afterwards, the solo harp plays a consonant melody and harmony, and a violin comes in playing a dissonant pitch in harmonics at the exact moment that the character smells the girl's hand. This dissonance played by the violin is related to the obsession that Jean-Baptiste feels about the girl's scent and not

precisely about her beauty. Then, we can listen the baritone voice that sings intervals of tritone. Narratively, this is also related to Jean-Baptiste's weird obsession of scents.

Subsequently, the composer repeats the girl's theme but this time performed by the choir to vary the timbre.

8. *THE PLUMGIRL'S SCENT, 00:24:31 - 00:25:34 Duration: 00:01:07*

This cue is a continuation of the previous scene when Jean-Baptiste has just unintentionally suffocated the girl with the plums. The instrumentation in this cue is just harp and soprano voice that signals the girl's theme:

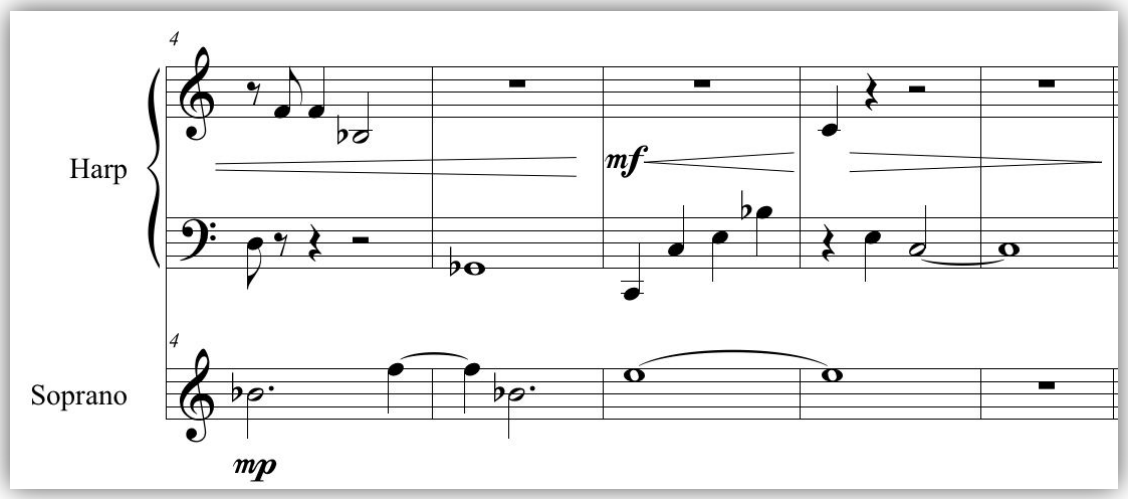


Figure 19

Narratively, the use of only two instruments represents the girl's death and the melody still sounding implies that her scent lingers on.

9. *LOSING HER SCENT, 00:25:43 - 00:27:48 Duration: 00:01:07*

In the beginning, the music in this cue is similar to the one on cue #3, *BABY GRABS FINGER*, but now with more instruments added. (see appendix)

It starts with the timpani that plays tremolo at the dynamic level *pp.* French horns, clarinets, and flutes now play the minor second motif that has been previously played only by violas and violins.

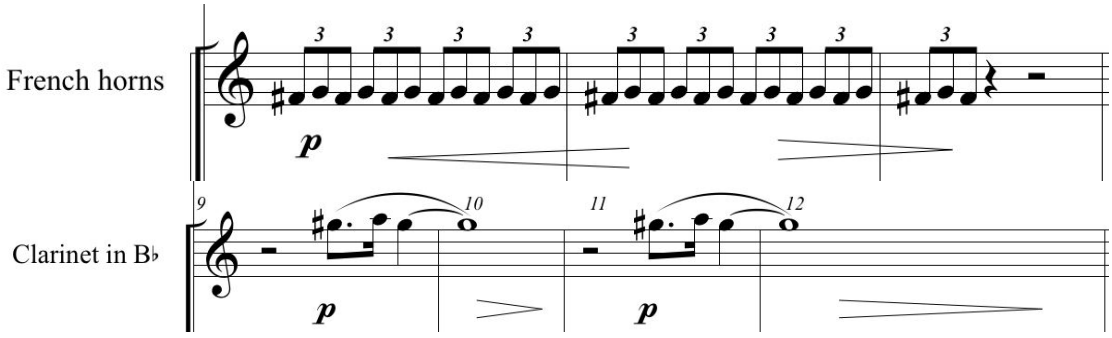


Figure 20

This minor second motif that has appeared previously on the scene where the baby is alone and fragile, is used again in this cue and is related to Jean-Baptiste loneliness after the girl's death and especially for him, after losing her scent.

Then, we have a cut of Jean-Baptiste back to Grimal's place. Here, a new motif appears played by woodwinds, French horn and strings, and accompanied by celli and basses that play the following tied whole notes: A, G, E, and D.

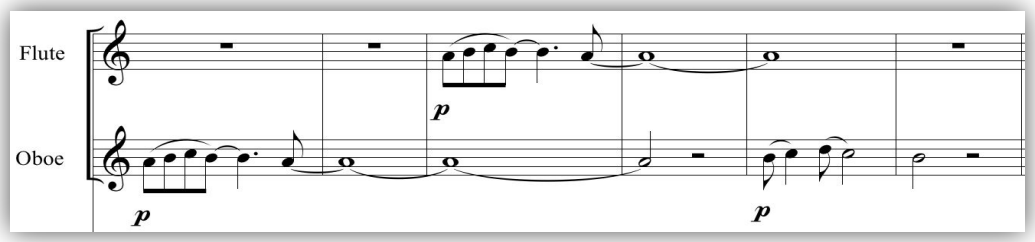


Figure 21

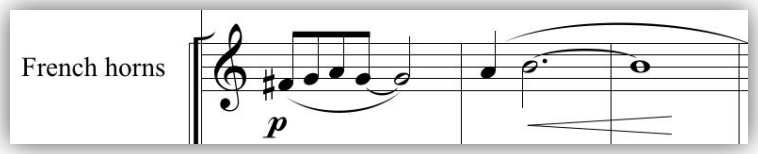


Figure 22

These melodies accompany the narrator voice explaining the new purpose of Jean-Baptiste's miserable existence: he would learn how to preserve scent, so as to never again lose such sublime beauty.

10. *BALDINI AT STUDIO, 00:30:23 - 00:30:48 Duration: 00:00:25*

The music in this cue corresponds to the theme of Baldini, the perfumer. This theme is formed by arpeggios of the chord Bb-(Maj 7) played by the piano solo.

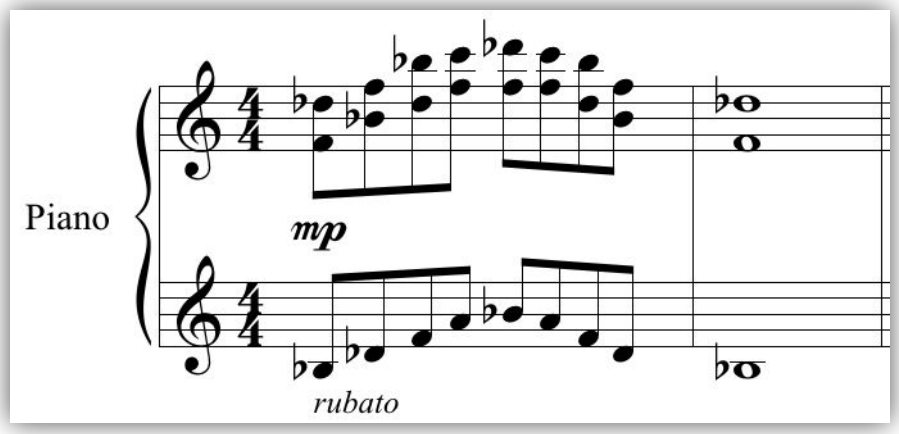


Figure 23

11. *BALDINI TESTING PERFUME, 00:32:10 - 00:33:26, Duration:* 00:00:25

This is also a short cue where the music accompanies the scene of Baldini testing the perfume called: “Amor and Psyche”. The melody is alternated by the harp and glockenspiel and is accompanied by the strings.

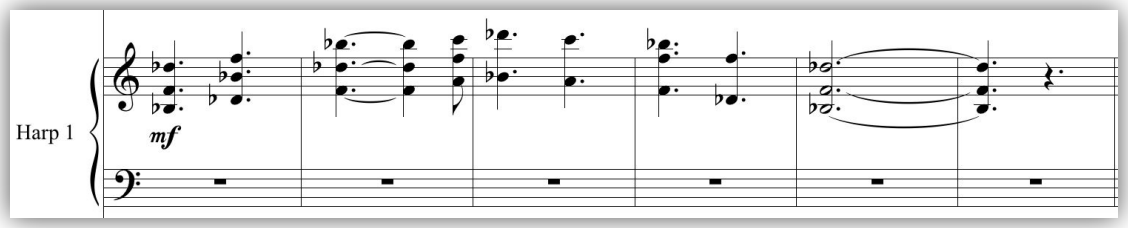


Figure 24

12. *GRENOUILLE MEETS BALDINI, 00:33:35 - 00:35:01, Duration: 00:01:26*

In this cue we hear two harps. One plays the melody and the other the harmony: an arpeggio of the chord C-6.

The melody is the same as the one from the previous cue (*Baldini testing perfume)* but play one whole step higher, in the key of C minor.

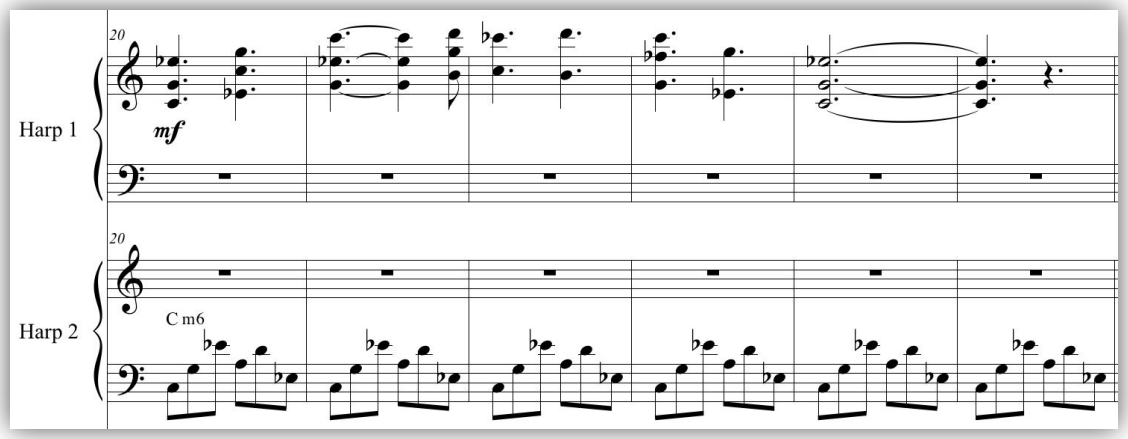


Figure 25

✓ *Narrative function:*

The quality of the C-6 chord, the melody played by the harp, and the chords of the strings create a mysterious environment for Jean-Baptiste who is surprised to discover the scents at Baldini's laboratory, who keeps not only essences from plants, but also dead animals.

13. *AMOR AND PSYCHE, 00:39:18 - 00:43:05* *Duration: 00:03:47*

The music on this cue is similar to the one on the cue #6, *PELLISSIER*, but with more instruments and greater complexity. It starts in the same way as the *PELLISSIER* cue, with the violas playing the note E as a quarter note ostinato. Also, we can hear both harps playing arpeggios and accompaniment; the resulting sound is an A Aeolian. The new instruments in this cue are the strings that play diatonic steps with tremolo and a glockenspiel that plays arpeggios at intervals of thirds in relation to the first harp.

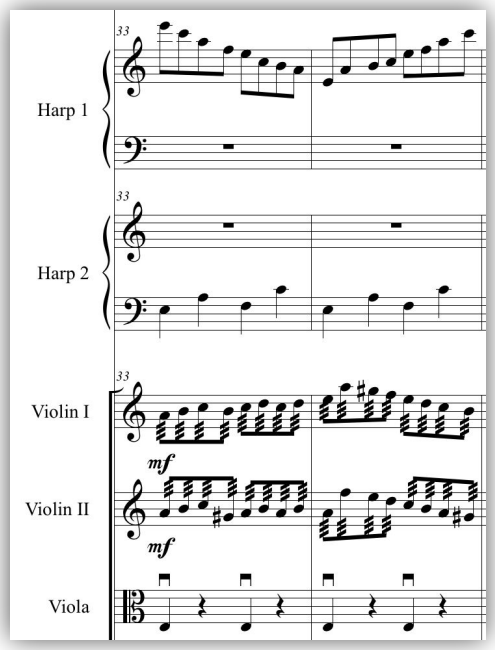


Figure 26

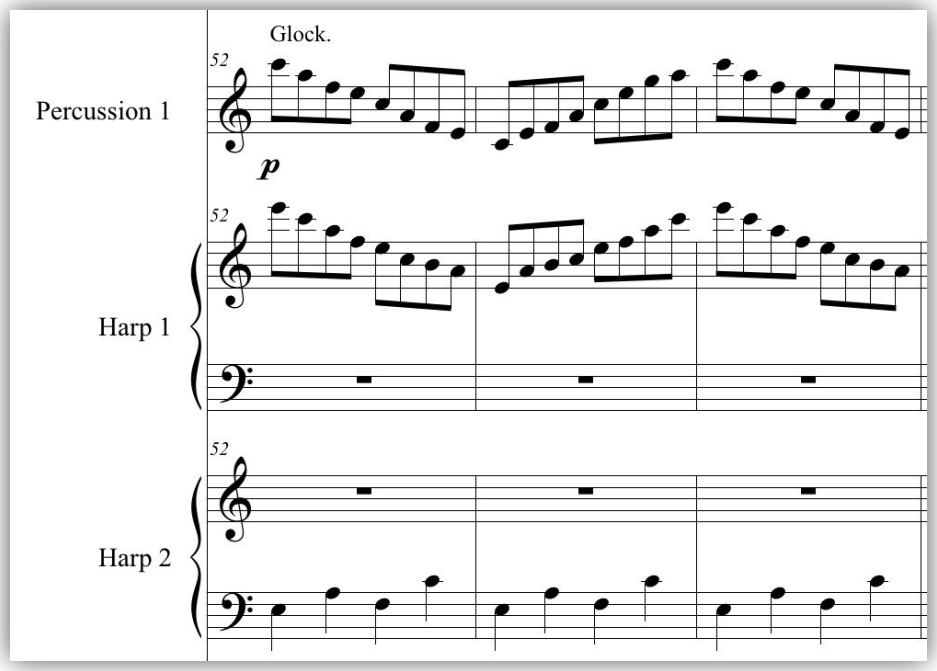


Figure 27

Then, the key signature modulates to F minor when Jean-Baptiste starts to make a better perfume than Amor and Psyche. The first harp and the glockenspiel continue to play arpeggios; however the low strings, celli and double basses, move diatonicly by step in the key of F minor.

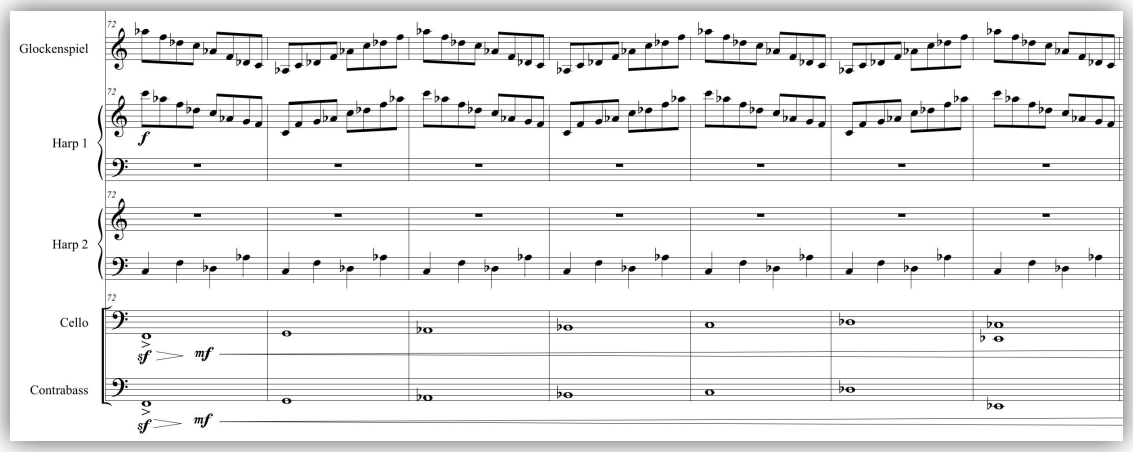


Figure 28

- ✓ *Narrative function:*

Because of the fact that Jean-Baptiste mixes Amor and Psyche, we can hear at the beginning of the cue that the music is similar to the one at Pellissier's store where Grenouille discovered this perfume. Later, the music becomes more complex when more instruments appear; the low strings moving by diatonic steps and the modulation to F minor are related to Jean-Baptiste's talent and ability to make a much better perfume. The tremolo used in the violins and the ostinato played by the harps and violas create a suspense environment for Baldini who is overwhelmed to see Grenouille's procedure.

14. *BALDINI TESTS NEW PERFUME, 00:44:02 - 00:45:03 Duration: 00:01:01*

The music on this cue starts with the violins 1 playing tremolo. Then, violins 2 and violas enter and finally low strings and mandolins playing chords with tremolo.

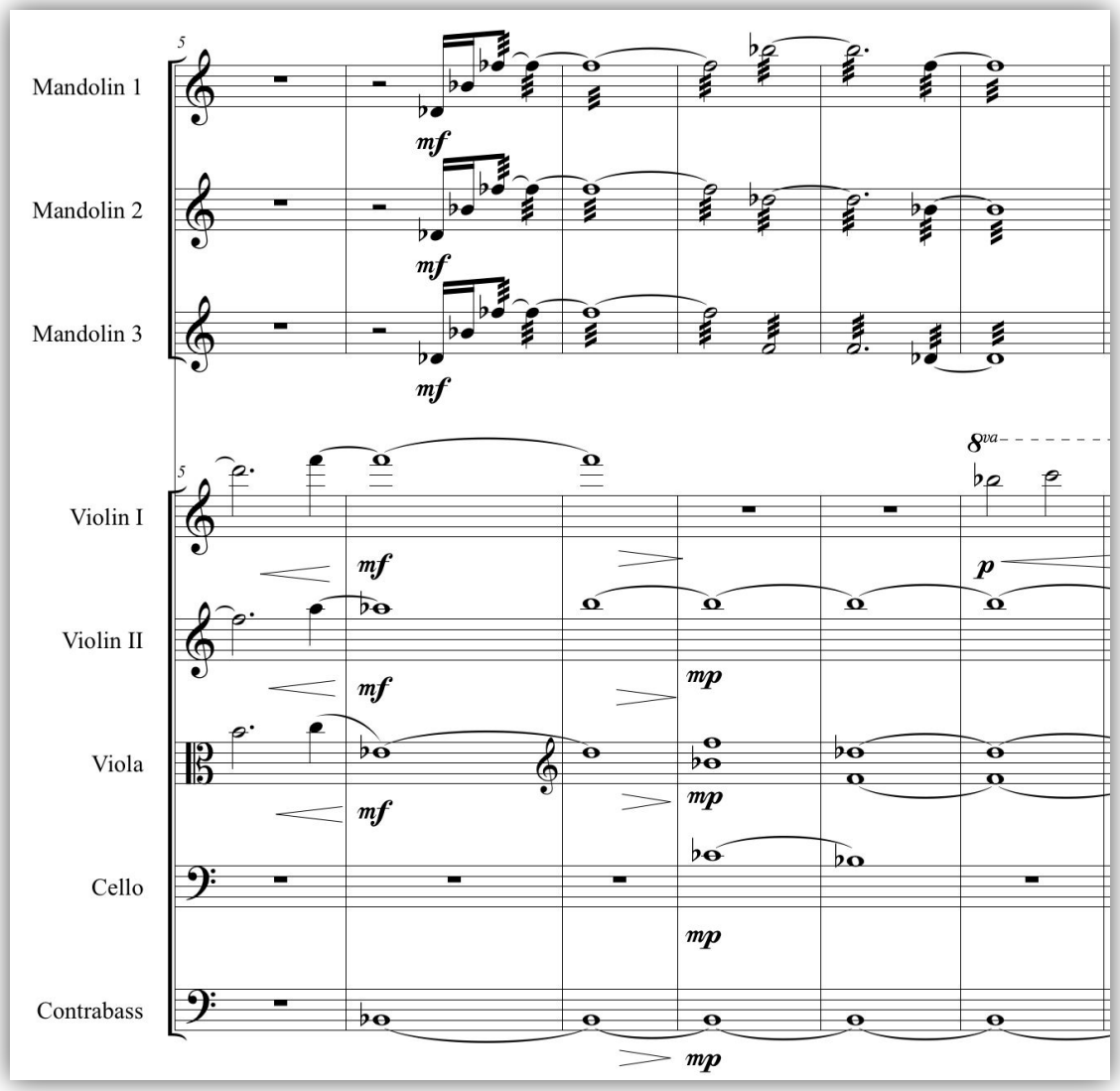


Figure 29

✓ *Narrative function:*

In this cue, the instruments play suspended whole notes. This music serves as a background for Giuseppe Baldini who, after testing the magnificent perfume created by Jean-Baptiste, has closed his eyes and imagined he is back in time to his hometown in Italy. We can hear the mandolin in this cue, which traditionally has been an instrument used in Italian music.

15. *THE 13TH ESSENCE, 00:45:08 - 00:47:25* *Duration: 00:02:17*

The music in this cue is similar to the one on *11. BALDINI TESTING PERFUME*, but it has new timbres. It starts with the harp playing the harmonized melody in the key of Bb minor and accompanied by pizzicato low strings. The flutes and oboes fill the part where the harp is not playing to add a different timber. We can also hear a celesta playing fast arpeggios over the harp's melody.

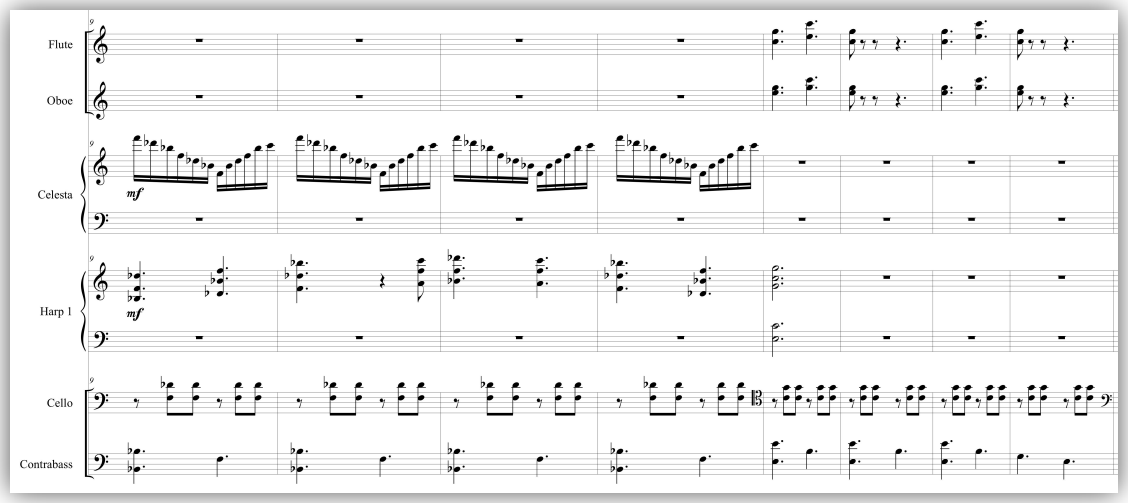


Figure 30

Then, the piece modulates to F minor through a secondary dominant in Bb minor: C7 that becomes the V7 degree in the new key.

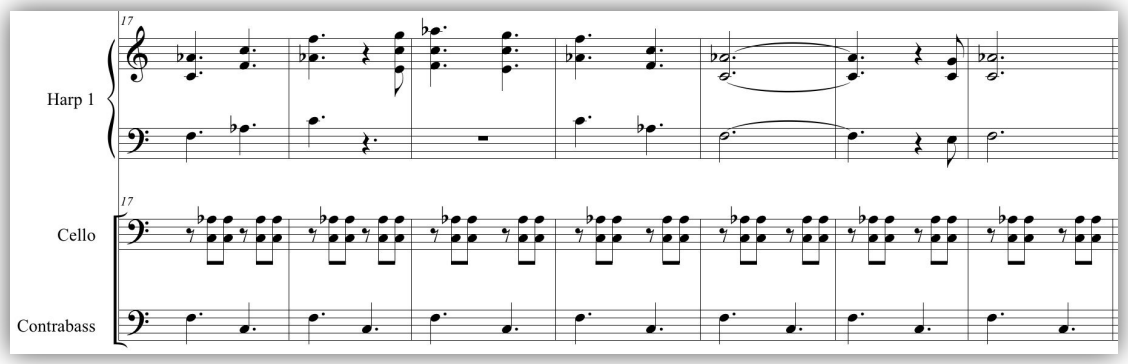


Figure 31

Later, the piece modulates several times and changes its tempo and meter to 4/4. In this part we can hear a variation of Baldini's theme played this time by the violins, while the harmony changes to unexpected chords.

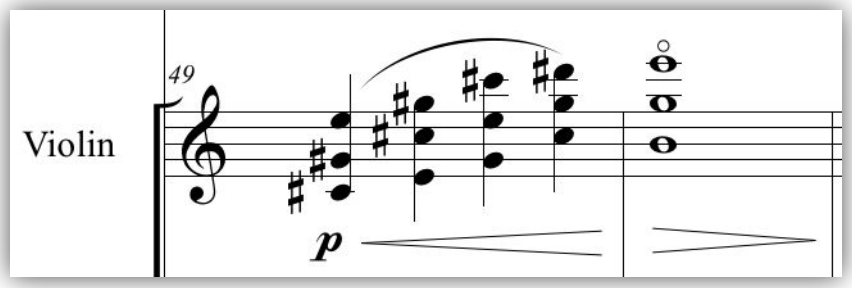


Figure 32

- ✓ *Narrative function:*

This cue has two parts, the first being more rhythmic and used for the scenes where the narrator explains the success of Baldini's perfumery after buying Grenouille from Grimal for fifty francs. The second part of the music is delineated by a tempo and meter change, and is used for the story that Baldini tells to Grenouille about a legend of a perfume found in a vial in a pharaoh's tomb possessing such subtle beauty and power beyond compare. This perfume contained the elusive 13th essence that could never be identified.

16. DISTILLING ROSES, 00:49:26 - 00:51:17 Duration: 00:01:51

Instrumentation: flutes, celesta, harp, and strings.

The theme in this scene is similar to that of cue number 10, *BALDINI AT STUDIO,* but this time with the addition of more instruments. Also, in cue number 11, *BALDINI TESTING PERFUME*, we can hear the same theme in the same key signature: Bb minor, now with an augmented rhythm.

In this excerpt, the music starts with Baldini's theme played by the celesta and a counterpoint played by the harp in the key of Bb minor:

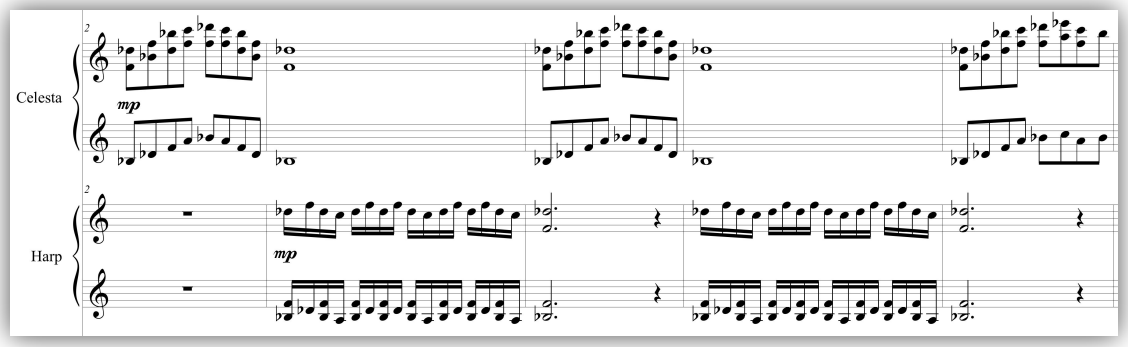


Figure 33

Then, the violins I enter, doubling the melody and the violas draw out the same line in intervals of thirds. The rest of the strings fill the harmony.

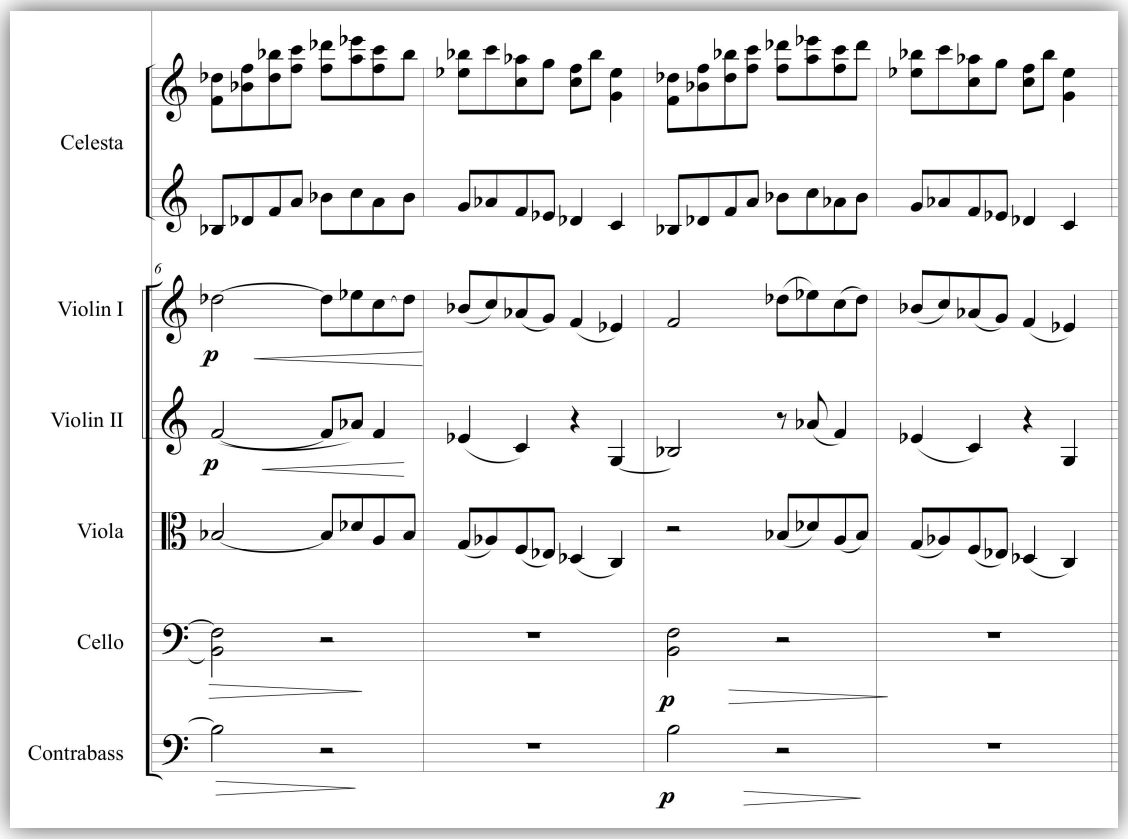


Figure 34

Afterwards, we have a direct modulation to the key of G minor and then back to Bb minor. This modulation repeats again and then changes to the key of E minor. We can see that the composer is modulating by intervals of minor thirds, in the characteristic style of Danny Elfman.

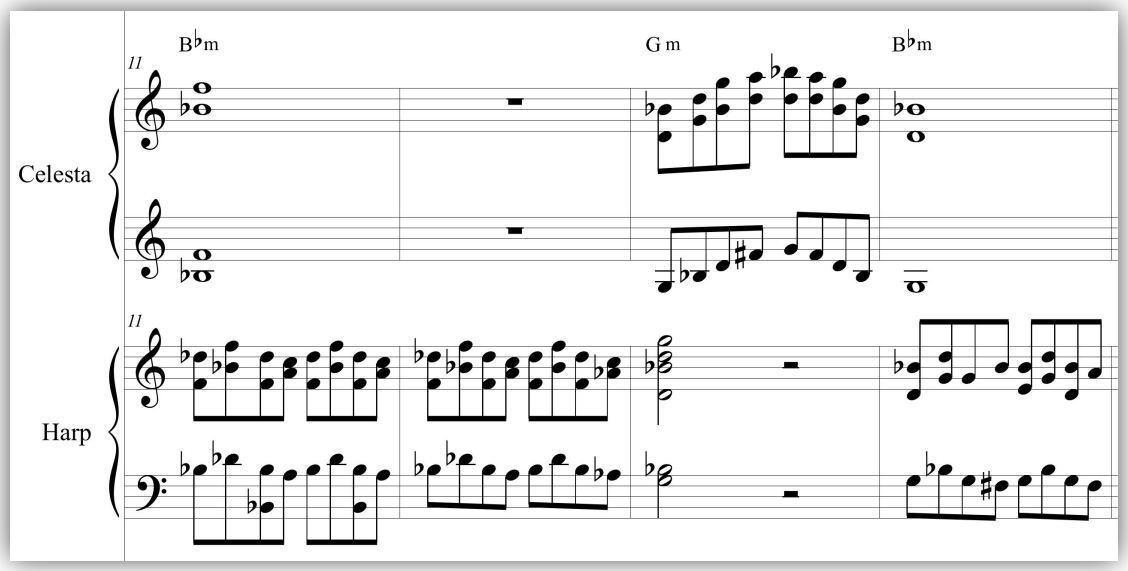


Figure 35

Here is another example of modulation by the interval of descending minor thirds:

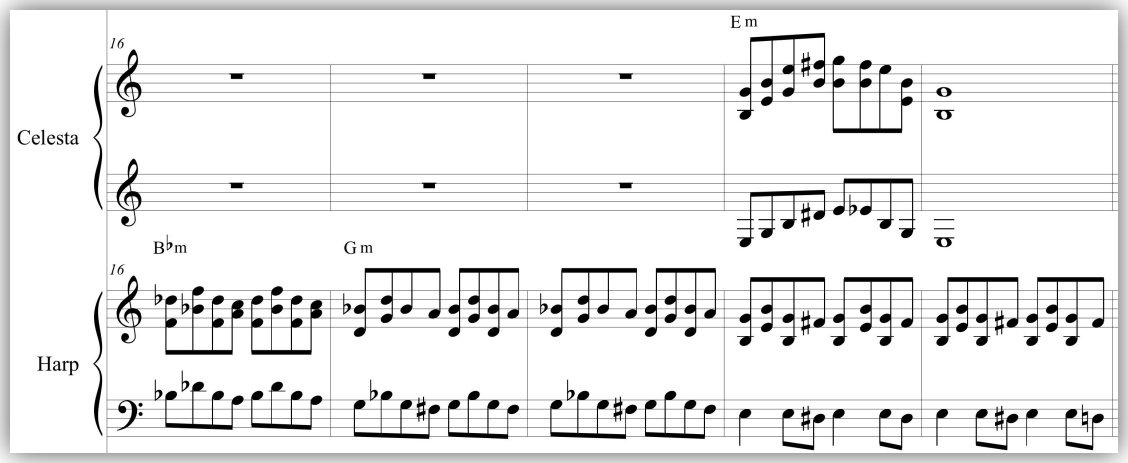


Figure 36

Finally the music resolves again in the key of Bb minor.

- ✓ *Narrative function:*

The use of timber in the celesta paired with a harp in counterpoint creates a sense of fantasy and magic. Jean-Baptiste is surprised by Baldini's explanation of how ten thousand roses will boil and condense to produce a single ounce of essential oil. To do all this in a mechanism devised by Baldini is nothing short of enchanting. The harmony change of minor thirds also heightens the sense of magic and chemistry.

17. EXPERIMENT, 00:51:56 - 00:55:35. Duration: 00:03:39

Instead of using traditional musical themes, we come to realize that this cue has many textures that lie in the background. However, there is one brief exception to this tendency, in a scene where a small motif of a previous theme is echoed.

This begins with the strings playing suspended notes starting from the dynamic level *pp* and later crescendoing as the cue progresses. We can also hear a harp playing ascending and descending arpeggios that form dissonance in relation to the strings. The resulting sound is an exotic mode: the C harmonic major scale. Narratively, the string background and arpeggios create an aura of suspense and mystery surrounding this new essential oil produced by the distilling of ten thousand roses.

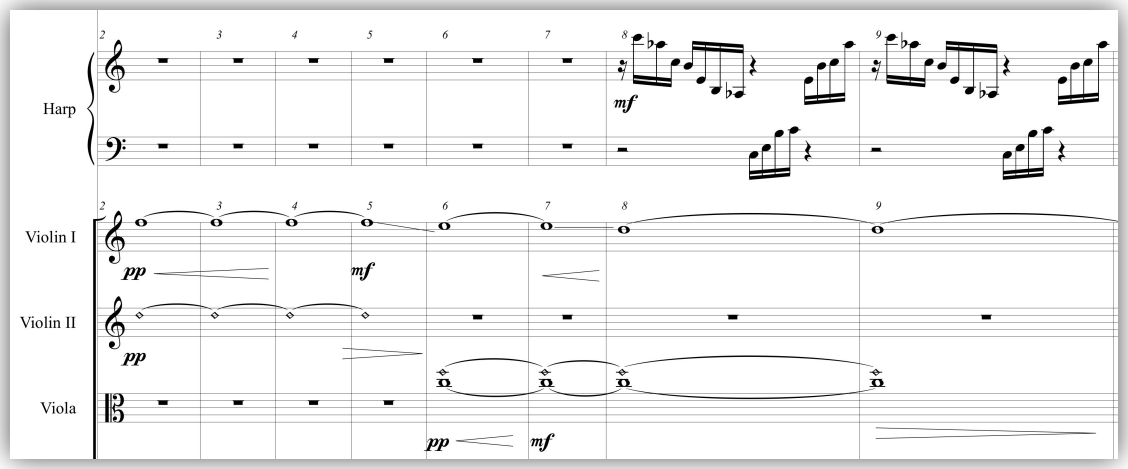


Figure 37

The brass section enters, playing a crescendo and reaching the dynamic level *forte* in the exact moment that we see a drop of liquid fall into a vial of essential rose oil.

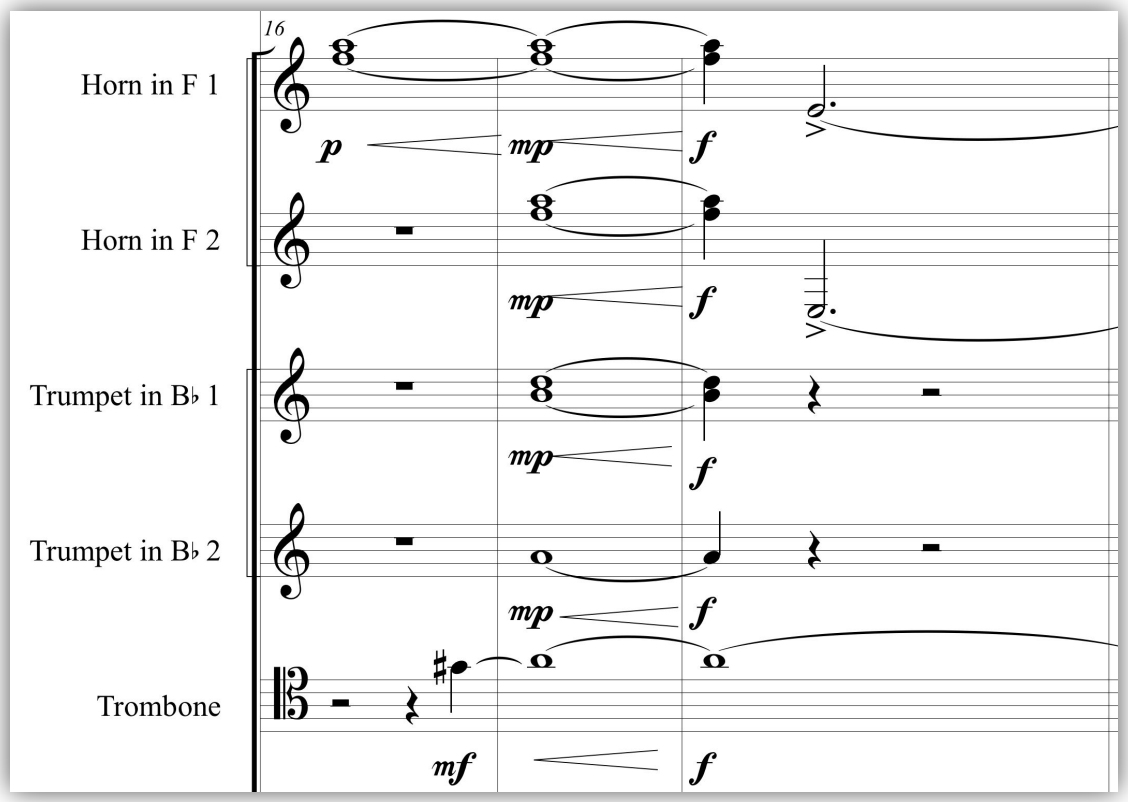


Figure 38

While Jean-Baptiste is experimenting in the perfume's laboratory preserving the scents of various things, the violas and celli play an ostinato of sixteenth notes in the key of C minor to add movement to the cue. The harp also plays an ostinato of quarter notes: C, G, Eb, A, D, Eb; and the violins play a short motif in thirds over the ostinatos. The glockenspiel also plays the same ostinato as the harp but in eighth notes.

The interesting aspect of this section is the polyrhythm formed by the joining of the previously mentioned instruments. Narratively, the polyrhythm contributes to the obsession that Jean-Baptiste feels about trying to capture the scent of all things.

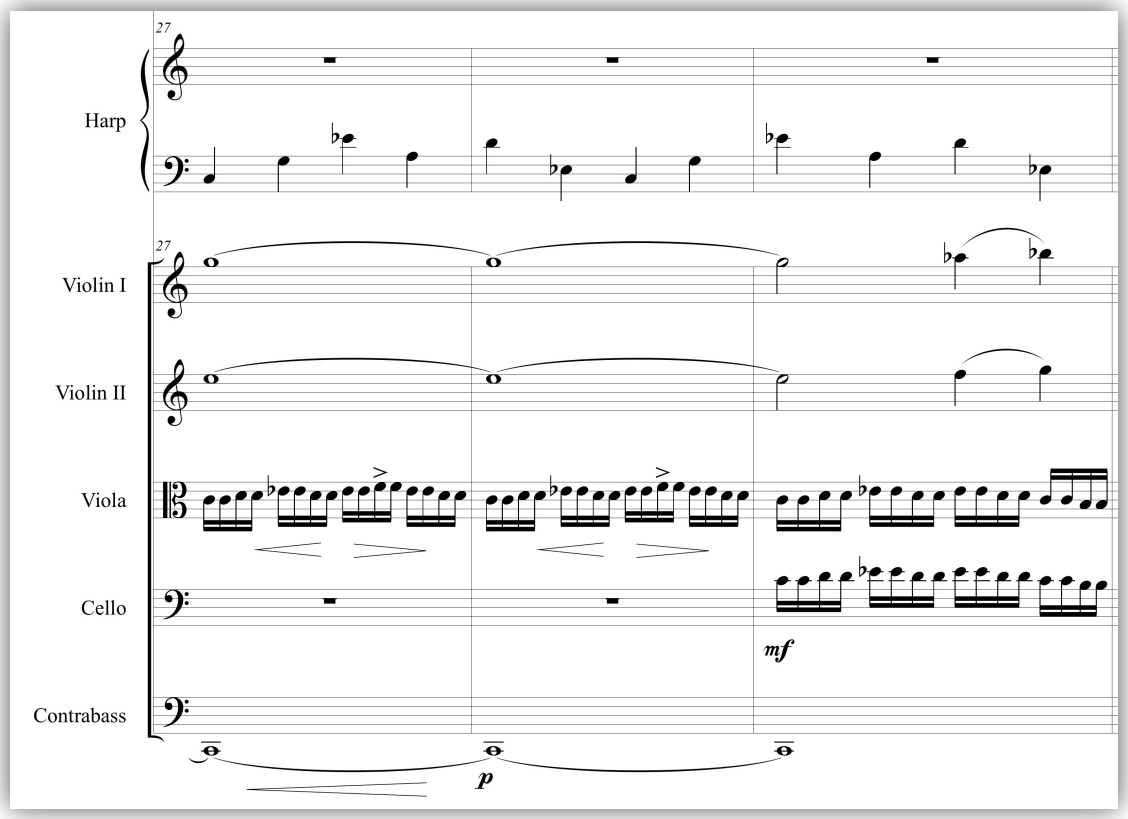


Figure 39

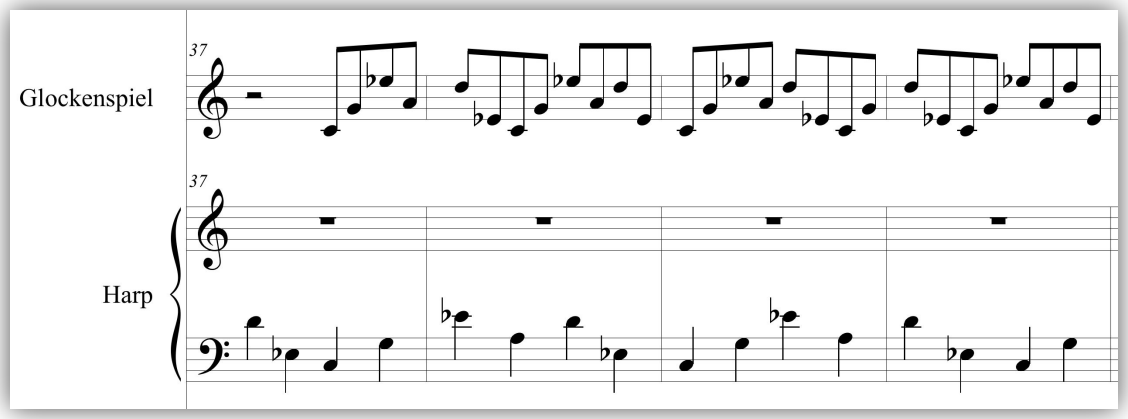


Figure 40

Afterwards, we see a down-trodden Jean-Baptiste, upset by his failed experiments. In the moment that he accuses Baldini of being a liar, we can hear in the background a series of tied whole notes. Then, a short melody surfaces that is an extract of one of the main themes of this movie found in the previous cue *5. STREETS OF PARIS*.

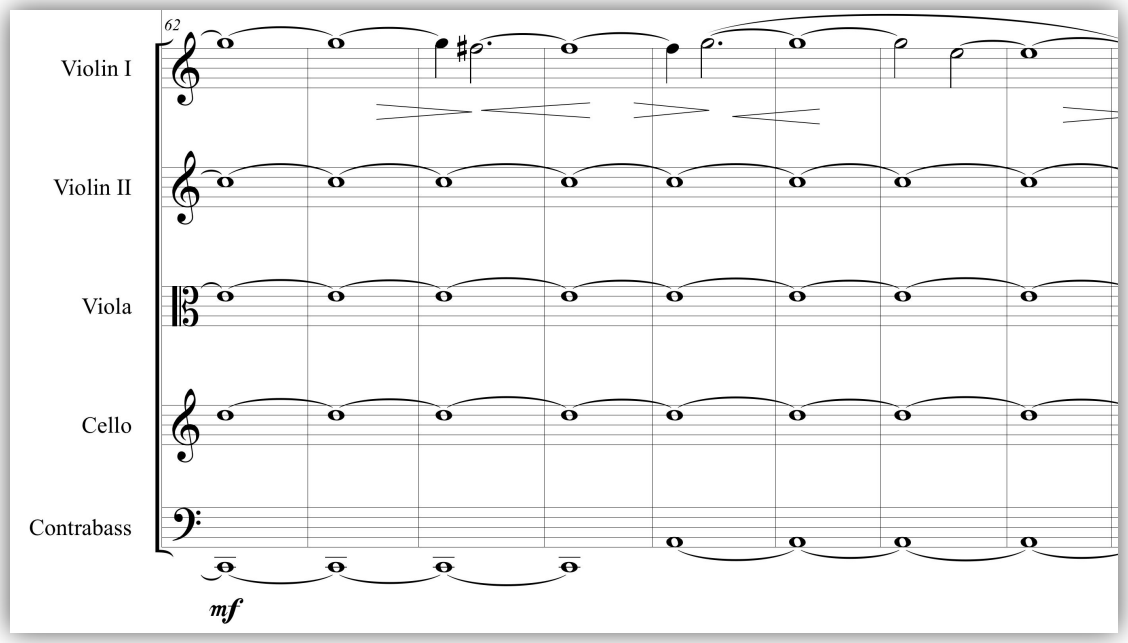


Figure 41

Finally, the violas start playing *tremolo sul ponticello*, and the woodwinds enter in, accompanied by percussive instruments: timpani glissandi with pedal and tam-tam.

Narratively, the music works with the scene when Baldini discovers that Jean-Baptiste has also experimented with a dead cat to extract its scent.

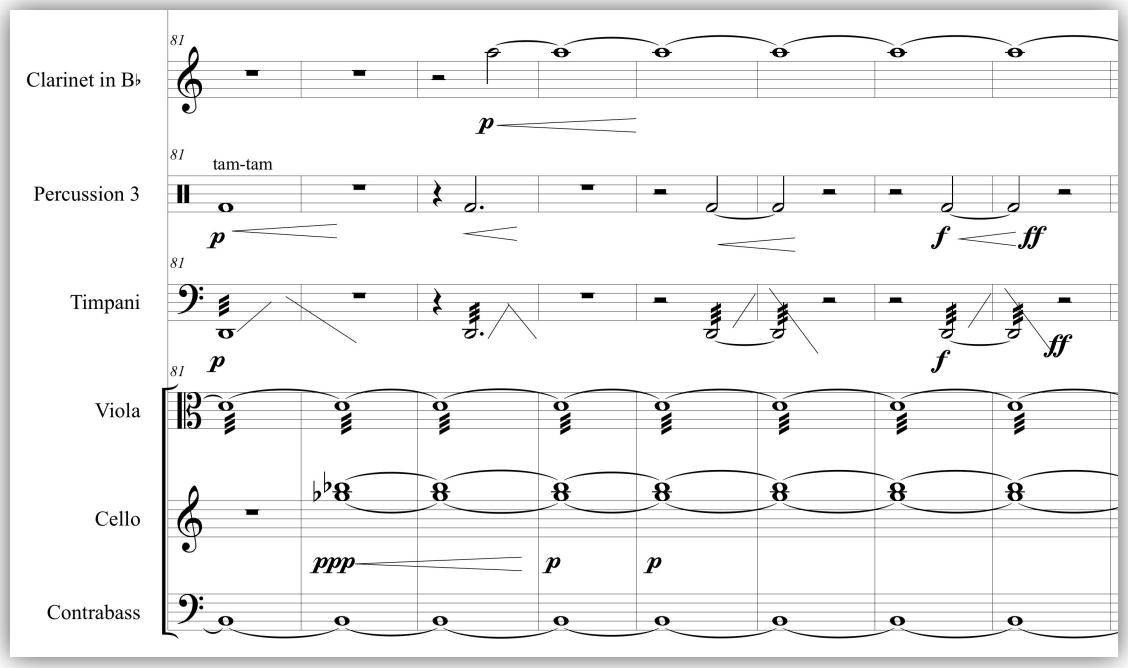


Figure 42

18. GRENOUILLE LEAVES BALDINI, 00:57:15 - 00:59:44. Duration: 00:02:29

The music in this cue starts with a pedal of double basses and celli playing C and G, and a harp playing the an ascending and descending C Lydian scale. This scale changes to C Lydian b7 and then back to Lydian again.

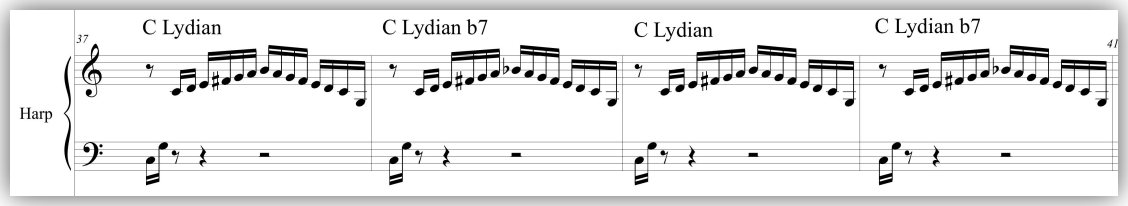


Figure 43

At the end of this first part, we can also hear the English horn carry a melody over the accompaniment of the harp that suggests the C Lydian mode.

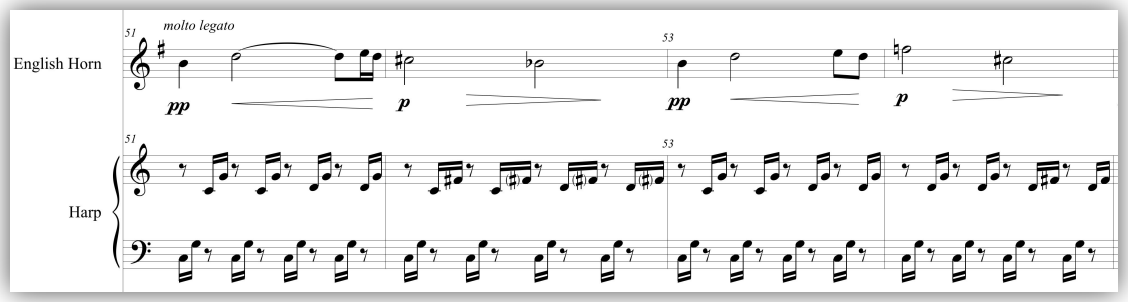


Figure 44

Because of the instrumentation used and the fact that the Lydian mode is brighter than other modes, the composer strategically implemented this scale to accompany the narrator's voice as he explains the satisfaction that Baldini feels as he now owns one hundred formulas for new perfumes. These new aromas were provided by the apprentice Jean-Baptiste, and Baldini at last feels rewarded for his many years of hard work.

When Jean-Baptiste is on his way to Grasse, the music corresponds to the first theme of the movie that we hear in the very first cue: *1. PRE-TITLE*. The instrumentation uses the same female voices singing the melody but now with

more instruments added: strings, celesta, timpani and bass drum. At the end of the cue, the harp stands alone playing ascending glissandi.

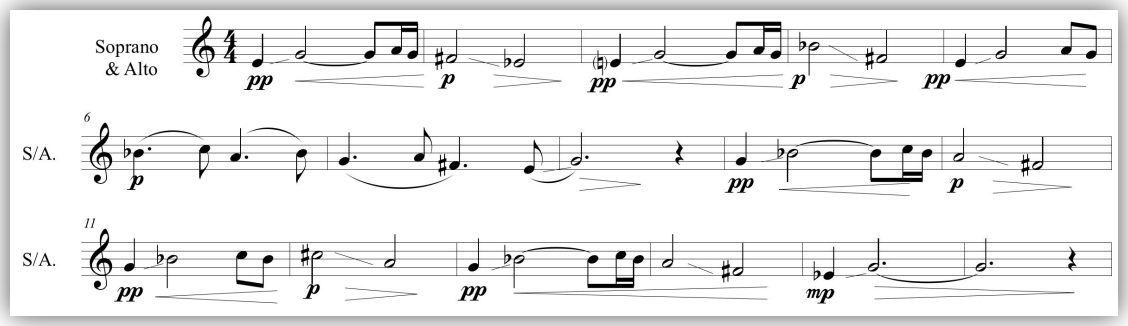


Figure 45

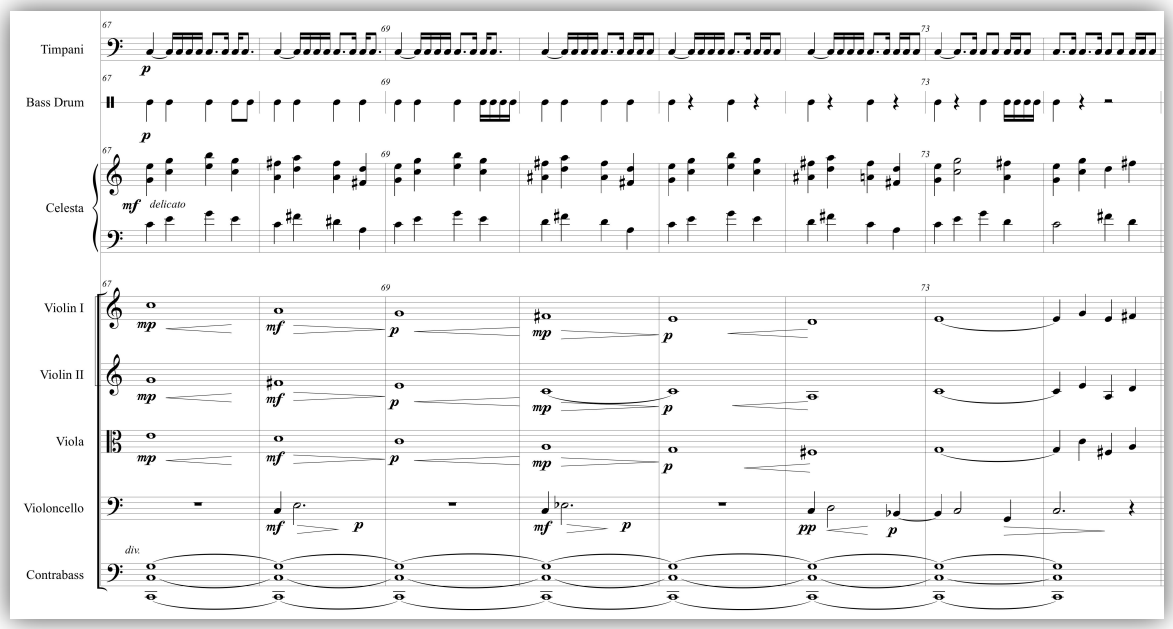


Figure 46

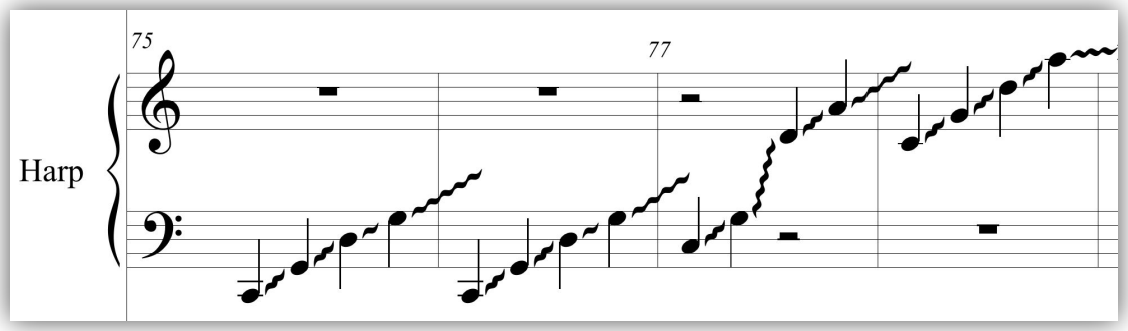


Figure 47

Narratively, the music gives a sense of greatness and freedom. It accompanies the scenes where the narrator explains that Jean-Baptiste is at least able to breathe freely as he goes to the mountains, ever further from mankind.

19. NO SMELL, 01:01:51 - 01:03:20 Duration: 00:01:29

On the first part of this cue, the instruments play random notes ascending and descending. The harp also plays random glissandi in a frenetic way. Narratively, the music accompanies the scene where Jean-Baptiste washes himself in the rain, desperately trying to remove all other odors from his body

When he realizes that he has no smell of his own, the dynamic level of the instruments are *piano* and we can hear the motif of minor second that was present also in the cue 3: *BABY GRABS FINGER.*

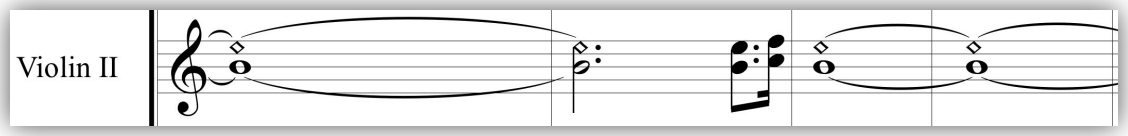


Figure 48

This motif, played over the pedal of the rest of the instruments, embodies the fragility and loneliness of the protagonist who has been cast off by society since birth. This instrumentation and motif was also used when he left the orphanage after her mother's death.

In the second part of the cue, we can hear the woodwinds playing alternately a minor melody over the accompaniment of low notes in the harp and double basses playing tremolo. The rest of the strings add a sense of darkness, echoing the woodwinds very subtly and imitating them *sul tasto*

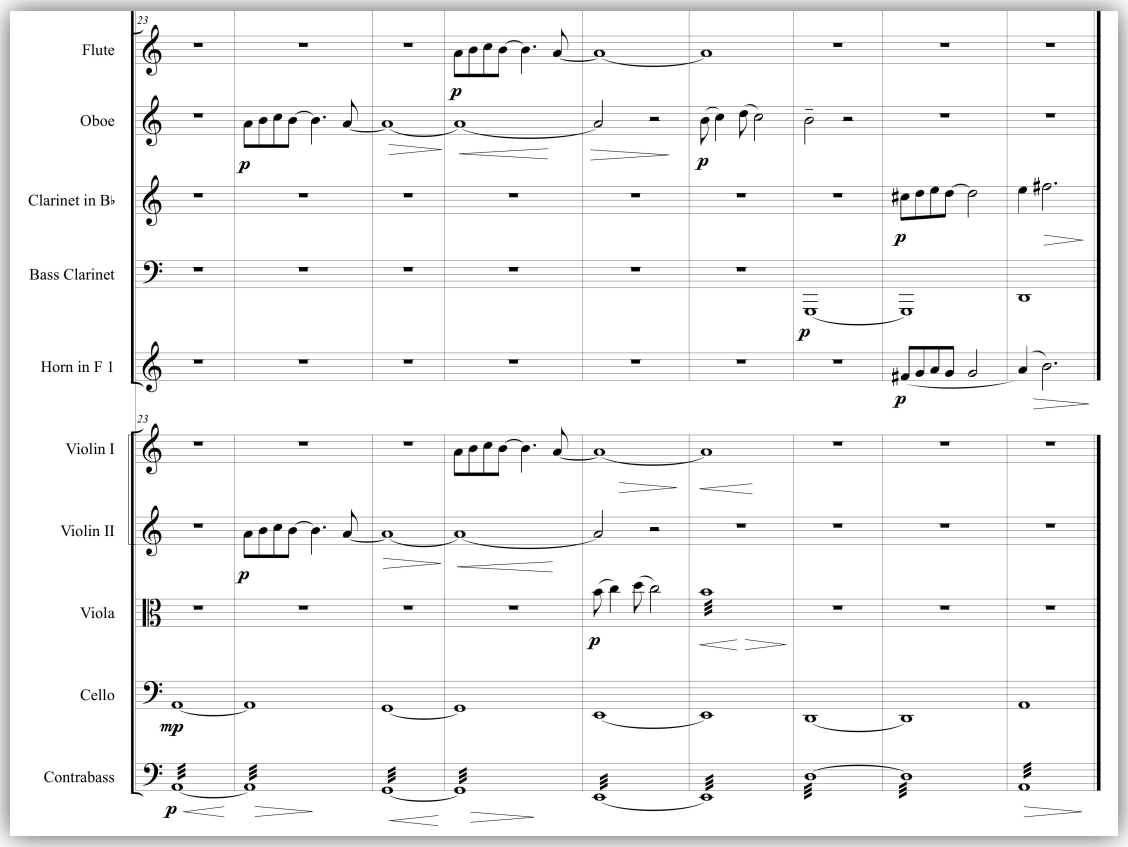


Figure 49

Narratively, the music in this part of the cue accompanies the protagonist's two contrasting emotions: sadness and a determination to forge ahead. Jean-

Baptiste decides to continue his journey to Grasse and aspires to leave his mark in the world by creating the perfect perfume.

20. MEETING LAURA, 01:03:28 - 01:07:39 Duration: 00:04:11

In this cue, we can hear a new theme, Laura's theme, sung by a soprano with an accompaniment of tremolo strings. The lyrics of the music are in Italian and the translation of the first part is the following:

To the soul
Will fit
More harmonic
The music
The only caress
Over an unattractive body,
And like that it breathes
The sumptuous note
So that will be
The image
Of an angel…

In the beginning, the harmony and melody move between F Major and F Minor.

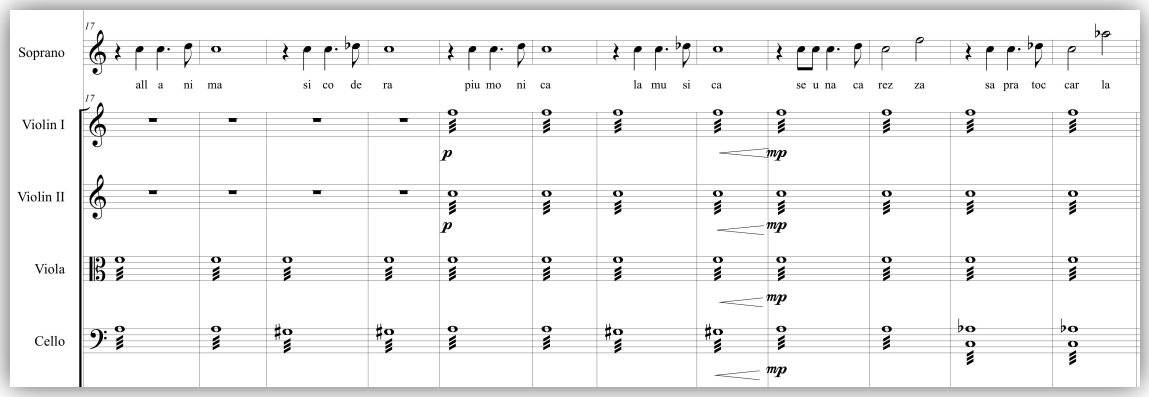


Figure 50

This is very beautiful music, which accompanies the emotion that Jean-Baptiste feels when he perceives Laura's scent and when he sees her for the first time. For him, Laura is an angel of sublime beauty.

The woodwinds and brass are also added to the instrumentation, playing a crescendo which leads to the piece's climax (see appendix). Narratively, this is the moment when Jean-Baptiste sees Laura in her balcony.

21. LAVENDER FIELDS, 01:08:21 - 01:09:38 Duration: 00:01:17

This music is similar to cue *16. DISTILLING ROSES.* The piece begins with the celesta playing Baldini's theme with a melodic variation. Then, the strings join in the melody playing harmony in the key of Bb minor.

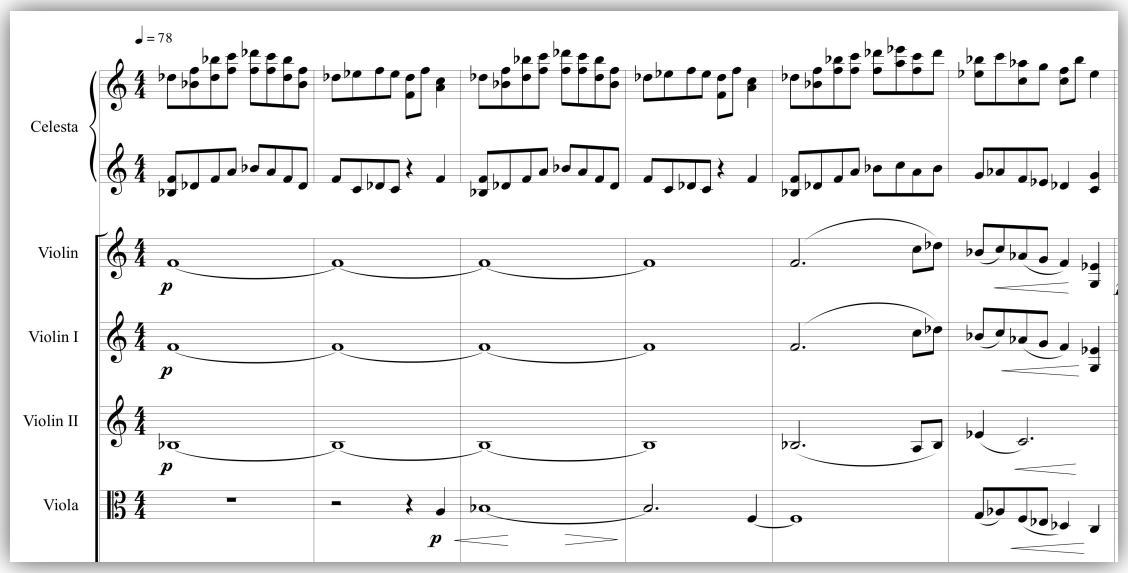


Figure 51

As in the previous cue #16 *DISTILLING ROSES*, the harmony modulates through intervals of minor thirds.

Narratively, the music is related in general with a scene of experimentation and chemical formulation. We can hear this line when Baldini is testing perfumes, when Baldini and Jean-Baptiste are distilling roses and in here again when Jean-Baptiste is extracting the scent of flowers by the art of Enfleurage.

22. PAULINE, 01:10:28 - 01:11:42 Duration: 00:01:14

The music in this cue starts with the pizzicato strings playing intervals of perfect fifth (E-B) and alternating them with the tritone interval (E-A#).

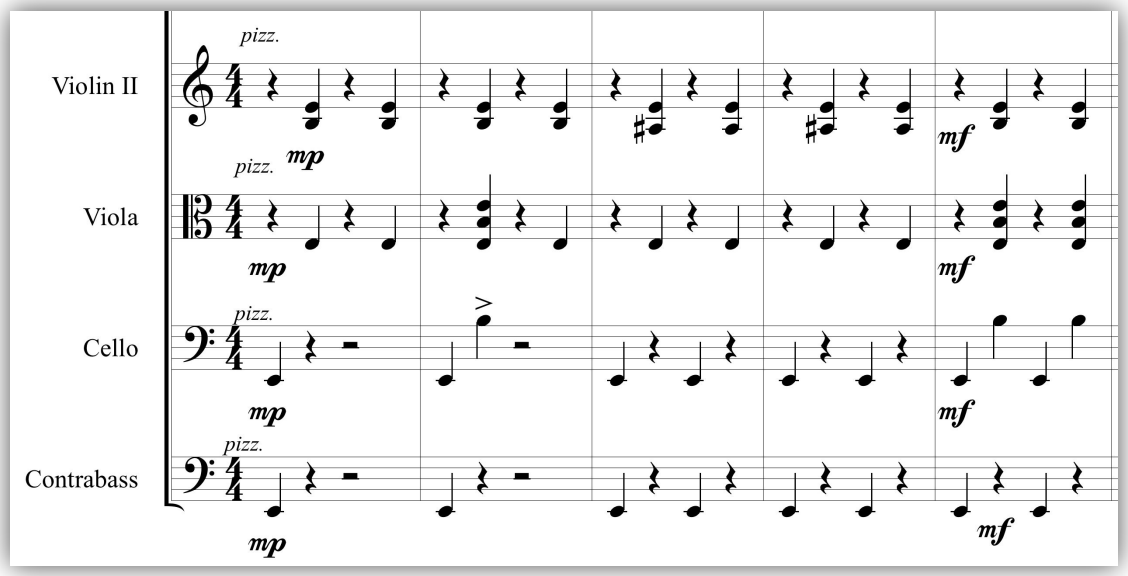


Figure 52

Then the harp enters, playing a sixteenth note accompaniment of intervals in a minor third (E-G) and alternating with the second degree of the scale (F#) for two bars. The harp also plays a tritone interval for two bars. The violins I play tied whole notes B and C# over the pizzicato of the strings and the harp ostinato. Here,

we can also appreciate the violins playing *tremolo sul ponticello* to achieve a metallic sound.

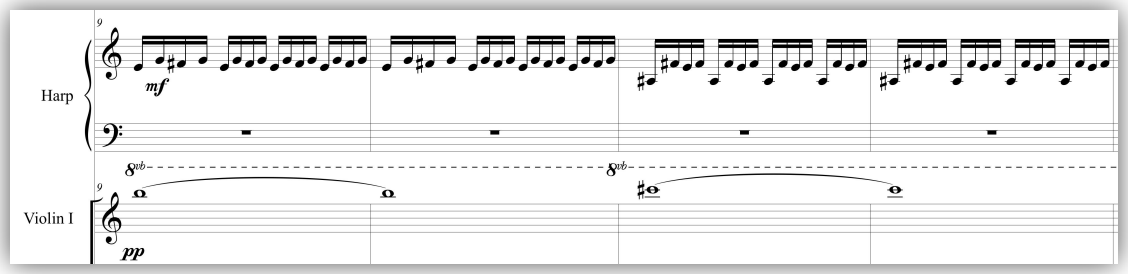


Figure 53

Narratively, this music generates suspense, especially with the use of the tritone interval, and the viewer senses something is about to happen to the beautiful Pauline.

23. THE TANK, 01:12:11 - 01:13:21 Duration: 00:01:10

The music in this cue is a backdrop for the scene when Pauline is left alone and Jean-Baptiste murders her, putting her in the tank with water to capture her scent. In general, all the instruments play tied whole notes and appear progressively to add suspense to the scene. Narratively, the fact that the instruments are added progressively and that the dynamic level goes from *p* to *f*, connects visually to Jean-Baptiste as he silently approaches the unsuspecting girl.

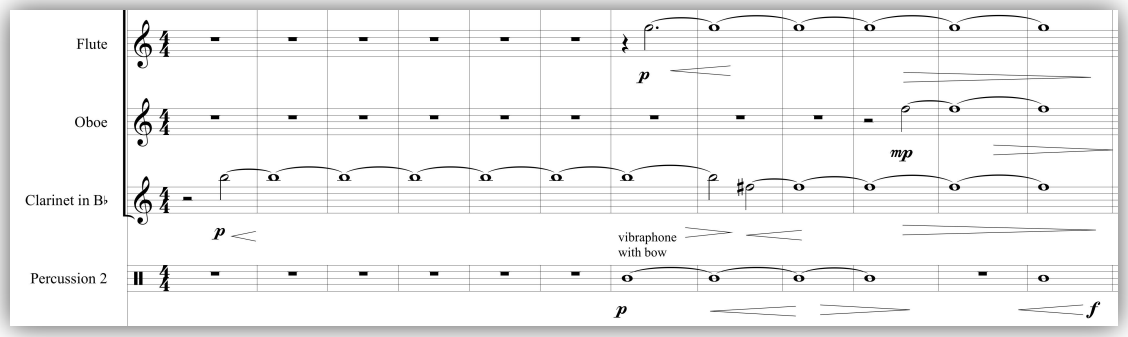


Figure 54

After a gradual creeping forward, the harp enters, playing dissonant arpeggios followed by the brass which crescendos to the dynamic level *f*. This crescendo ends as Jean-Baptiste's face appears in front of Pauline. The strings also play dissonant tied whole notes and at the end of the cue while violins play random dissonant notes.

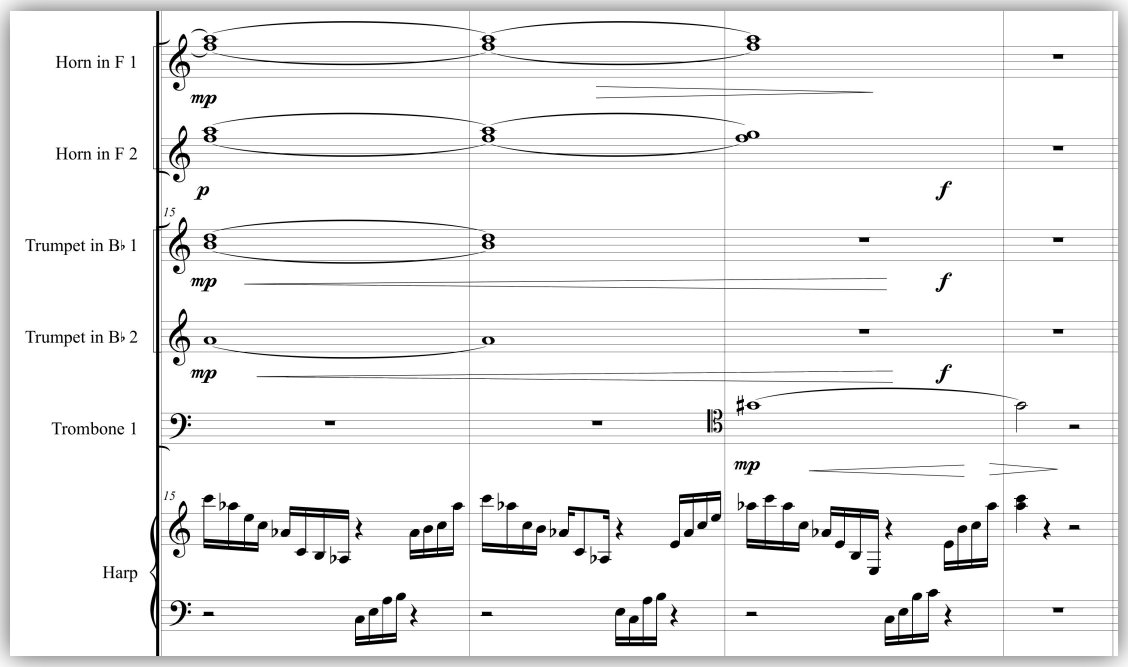


Figure 55

Narratively, the music in this cue gives a sense of suspense and uneasiness, as we know something bad is about to happen to Pauline. This dissonant music extends to the scene where Jean-Baptiste has placed the dead naked girl inside the tank to experiment with her corpse.

24. I ENJOY MY WORK, 01:13:50 - 01:18:41 Duration: 00:04:51

The music in this cue starts with a very low frequency playing C and a bowed vibraphone playing G, which forms a perfect fifth interval. Then, a piano enters playing a low C from time to time, and a viola also joins playing C employing the same bowing effect *sul ponticello* that has been used previously in other cues. This tinges the cue with a metallic sound, and adds tension to the narrative.

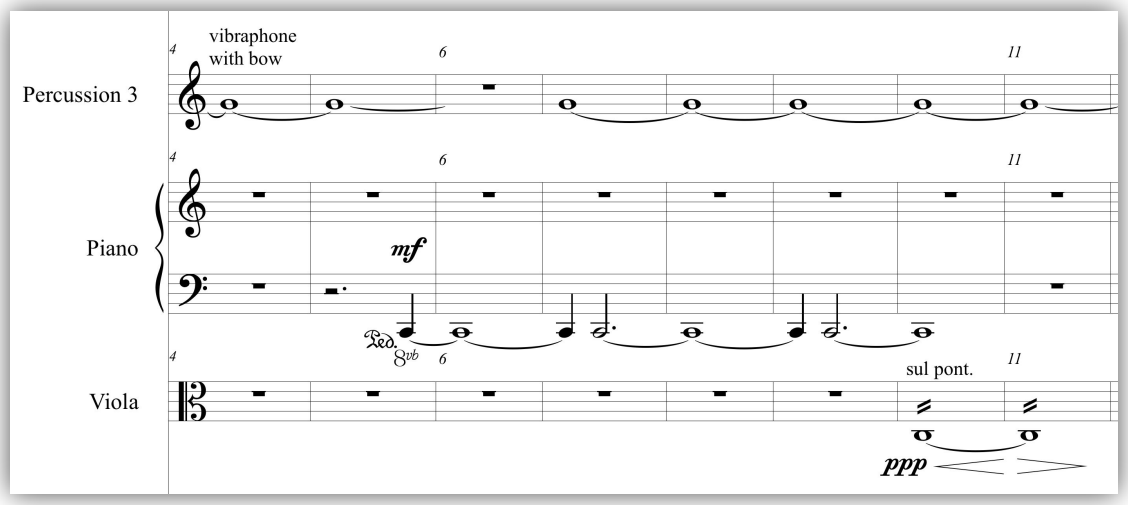


Figure 56

Additionally, a bass drum appears playing crescendo and decrescendo tremolo. The violas and celli form parallel tritone intervals of tied whole notes using the bowing effect *sul ponticello* (C# - G), (D# - A), (C# - G).

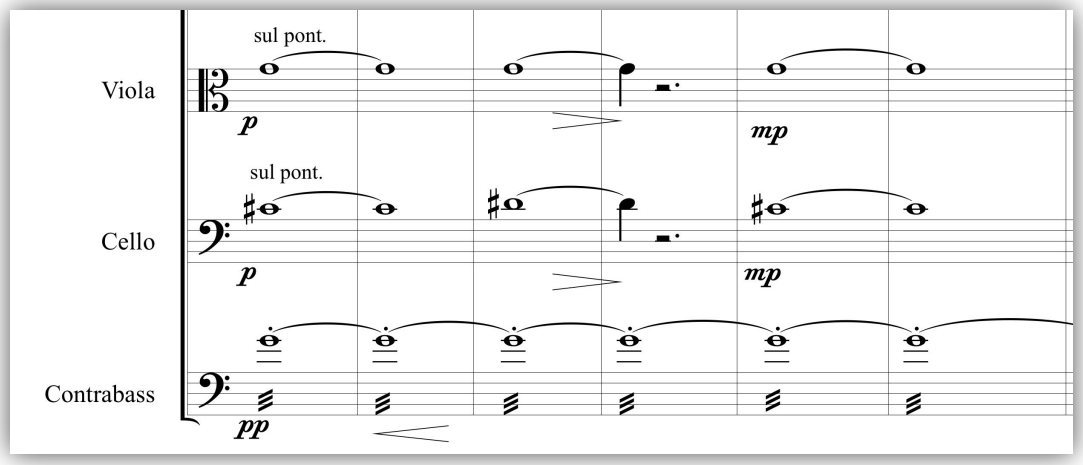


Figure 57

In this first part of the cue, the recurring low frequencies, metallic sounds, and tritone intervals create an aura of tension for the scene in which Jean-Baptiste hides Pauline's dead body. The music works effectively in creating suspense as other characters enter the laboratory and ask Jean-Baptiste what is inside the covered tank.

Afterwards, the harp plays arpeggios, suggesting a harmony that moves to F minor with 1st degree and C7 as its dominant. The woodwinds play dissonant pitches in relation to this harmony.

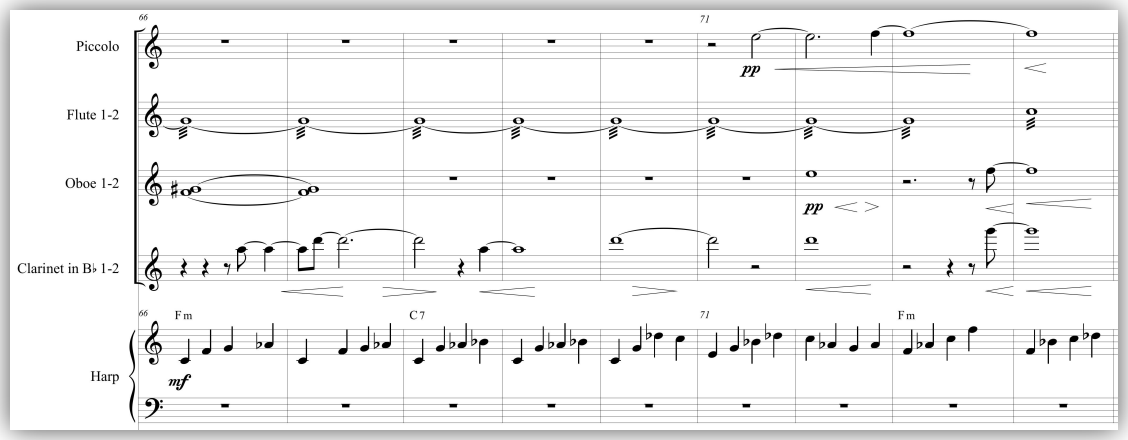


Figure 58

Then, the glockenspiel continues the arpeggios played before by the harp over a pedal of the low strings. The French horns and woodwinds enter and finally the strings, woodwinds and French horns play intervals of minor second repetitively until achieving the dynamic level *ff*.

In this second part of the cue, the music creates tension with the use of arpeggios in the harp and glockenspiel. The rest of the instruments play dissonant pitches and arrive at a crescendo. The music connects to the scene when Jean-Baptiste is scheming to soak up the scent of a prostitute with animal fat and the *ff* crescendo strikes at the exact moment when he hits her with a hammer.

25. THE METHOD WORKS, 01:18:41 - 01:22:02 Duration: 00:03:21

The music in this cue is a continuation of the previous scene and begins with percussion playing eighth notes that resemble heartbeats also a piano playing an ostinato of a high B and, an octave higher, alternating between A# and B. It is possible to hear female voices with reverb that resemble ghosts. Then the low strings, celli and basses enter, playing a progression of whole notes to add movement.

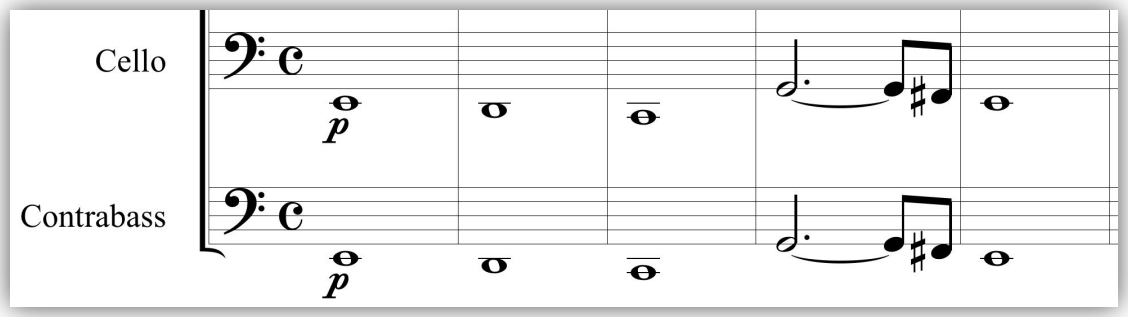


Figure 59

Afterwards, the male voices echo the notes of the low strings, and a flute continues with the ostinato note played previously by the piano (B). The harp enters, playing arpeggios over the B minor chord. The harmony played by the low strings however, continually change in pitch. The cue finishes with the piano that enters again playing arpeggios and ending each one of them dissonantly. A minor second interval and ostinato note (B) is now played by the violins.

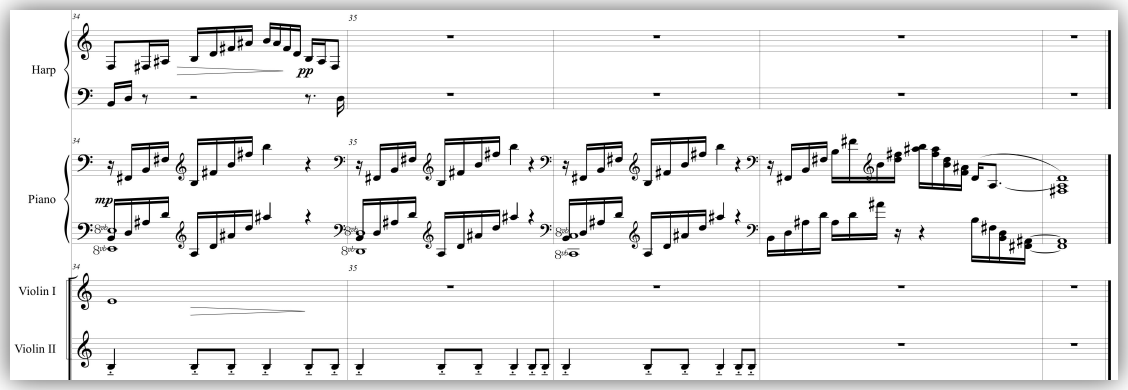


Figure 60

- ✓ *Narrative function:*

The ostinato of the heartbeats and the piano are related to Jean-Baptiste's obsession to carry out his plan to create a consummate perfume. The changing harmony in the low strings give a sense of movement to accompany the scene where he is working to distill the woman's scent. The male voices singing low notes create a macabre environment as the character is experimenting with a corpse. Also a female voice enters when a drop of the woman's perfume is finally rendered.

26. THE TWINS ARE MISSING, 01:25:24 - 01:27:28 Duration: 00:02:04

The music in this cue is similar to the one in *23-THE TANK* with a few minor differences. It starts in the same way as in *THE TANK*, with a solo clarinet playing (B) over a pedal of celli with harmonics. The instruments appear one by one playing tied whole notes. It is possible to hear a suspended note sung by a female voice, with the French horns changing harmony from A major to A minor.

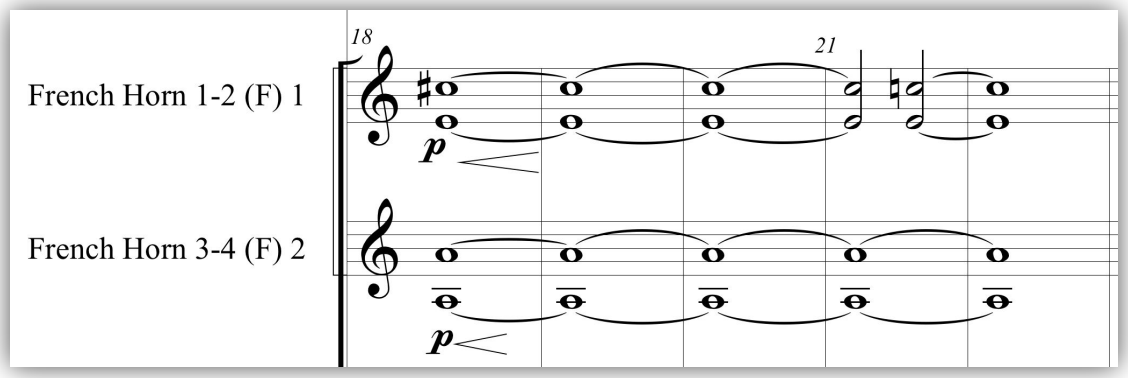


Figure 61

The music continues with arpeggios played by harp and strings. Woodwinds and brass create dissonant pitches between the two. They arrive at a crescendo with a dynamic level *f* and then decrescendo to *pp*.

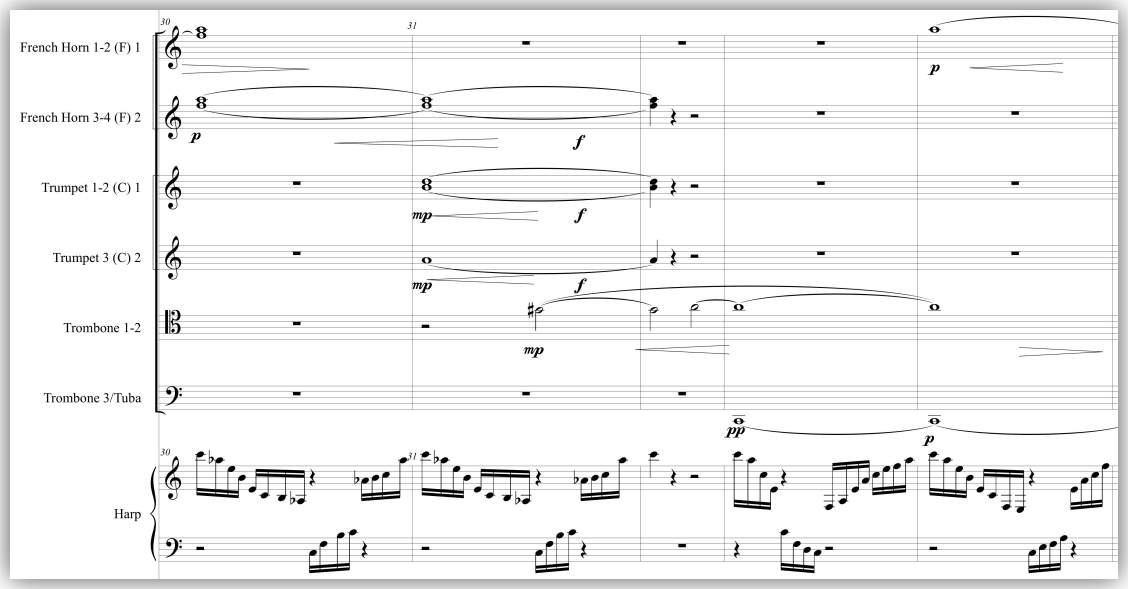


Figure 62

Before all the instruments play these dissonant pitches in crescendo and decrescendo, a pedal of low strings stands alone, playing a C *sul ponticello* which creates a metallic sound.

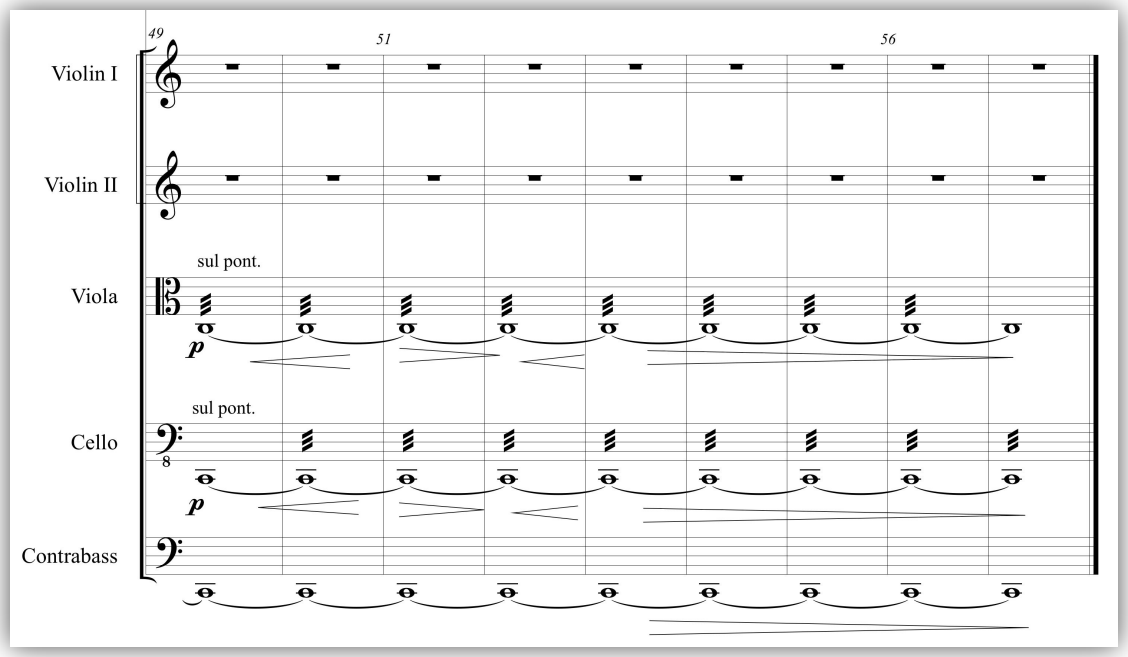


Figure 63

- ✓ *Narrative function:*

With all the dissonance, the music here creates an ambiance of suspense. We first experience this when the ladies and John-Baptiste are inside the maze and he is trying to approach Laura, and the suspense continues when Antoine Richis calls for his daughter and she does not appear. The music helps to build this tension because the viewers assume that Jean-Baptiste has killed her to preserve her scent. Finally, the low strings appear when Jean-Baptiste has started the procedure of preserving the twins' scent.

The music connects the suspense inside the maze with the worry that the parents feel about their daughters, and also sets the mood in the scene where Jean-Baptiste is carrying dead bodies and beginning his procedure to preserve their scent.

27. BEAUTY, 01:27:28 - 01:28:33 Duration: 00:01:05

The music in this cue starts immediately after the last one. It is a richly harmonious chorale in great contrast with the previous dissonant instrumentation. The tenors sing a repeated melody and the basses change pitch, suggesting the following harmonies and modes: G Lydian, E Dorian, B Aeolian, and D Ionian. The rest of the voices fill in the harmony. This beautiful melody and harmonics can be heard earlier in cue #5 *STREETS OF PARIS,* with the use of instruments instead of a solo choir and in a slightly modified key signature of C Major instead of G Major.

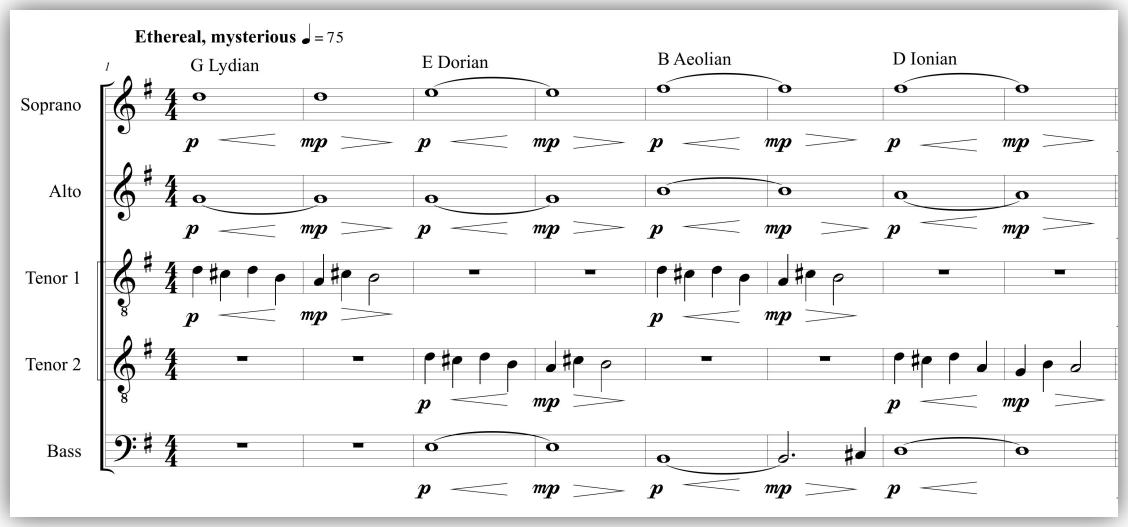


Figure 64

Then, the music modulates a major second below and the melody changes a bit. The modes, however, remain the same: F Lydian, D Dorian, A Aeolian and C Ionian.

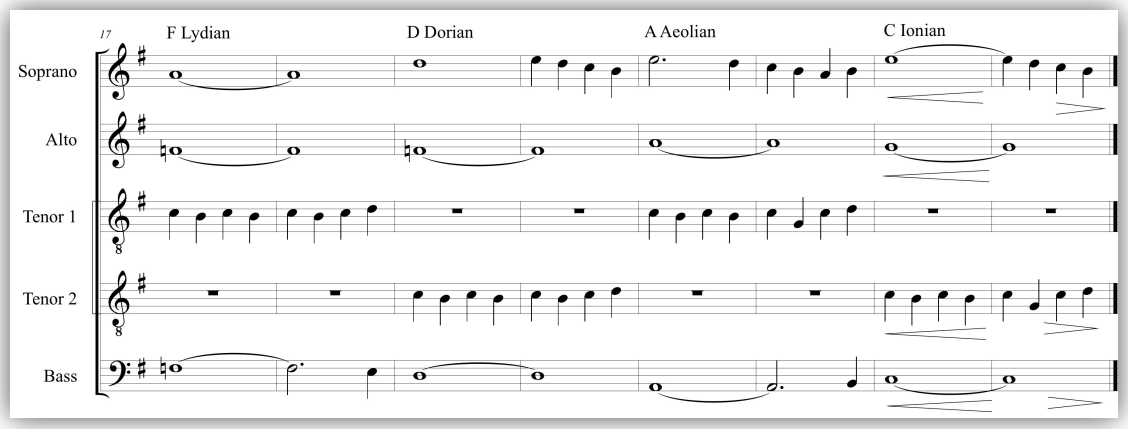


Figure 65

✓ *Narrative function:*

I would like to establish a comparison between this cue and cue #5, *STREETS OF PARIS* where the music embodies Jean-Baptiste's sense of triumph upon

leaving his village after years of servitude and sacrifice. Finally, he visits a larger city and for the first time experiences thousands of exhilarating new odors. In this cue, *BEAUTY*, the repetition of the same music symbolizes a new triumph. After struggling with many techniques of scent preservation and failing, and facing many obstacles to create his scented masterpiece, he now is on track to meet his goal. With the scent of the twins, he has successfully collected two perfumes and now decides he must complete his collection of twelve essences and add a thirteenth, which according to the Baldini's legend, holds mystical powers.

28. GRASSE IN PANIC, 01:30:29 - 01:36:02 Duration:00:05:33

The music in this cue starts with the violins and violas playing an ostinato pattern of sixteenth notes, which provides rhythm and movement to the music. The scale used is a C minor harmonic.

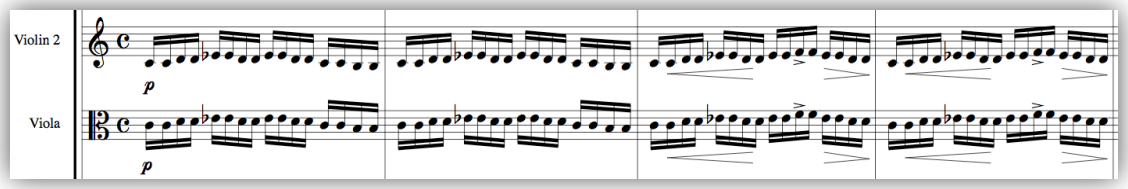


Figure 66

Then, we hear a suspended cymbal which introduces the rest of the strings which play C minor and Ab Major harmony. A harp plays ascending arpeggios with no chord tone resolution and a tuba doubles the low strings.

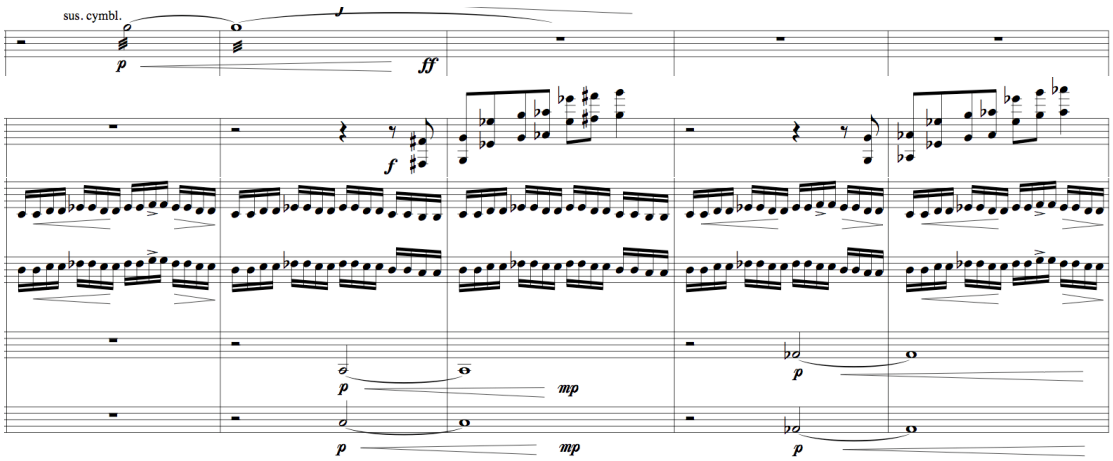


Figure 67

The music continues with the ostinato played by violins and violas echoed by a similar arpeggio in the harp. The low strings, celli and basses, however, change the harmony diatonically to the key of C minor. The violins increase in pitch progressively until playing a very high and suspended note (C) and the sixteenth note ostinato is passed on to the celli and basses.

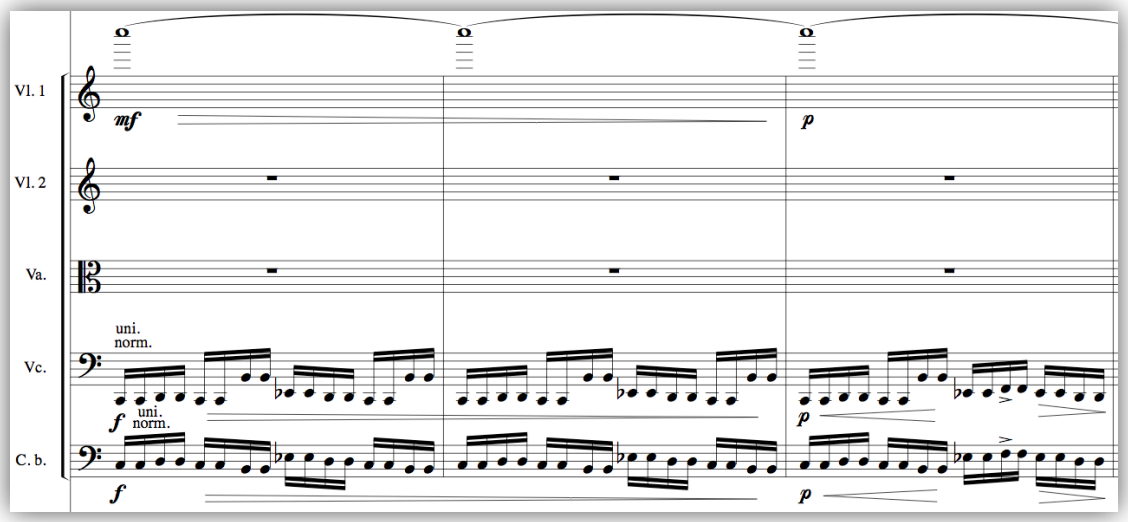


Figure 68

Afterwards, the sixteenth note ostinato returns to the violins and violas, and the low strings play a pattern of quarter note that include the tritone and its resolution: (C-D), (C-Eb), (C-Gb), (C-G natural).

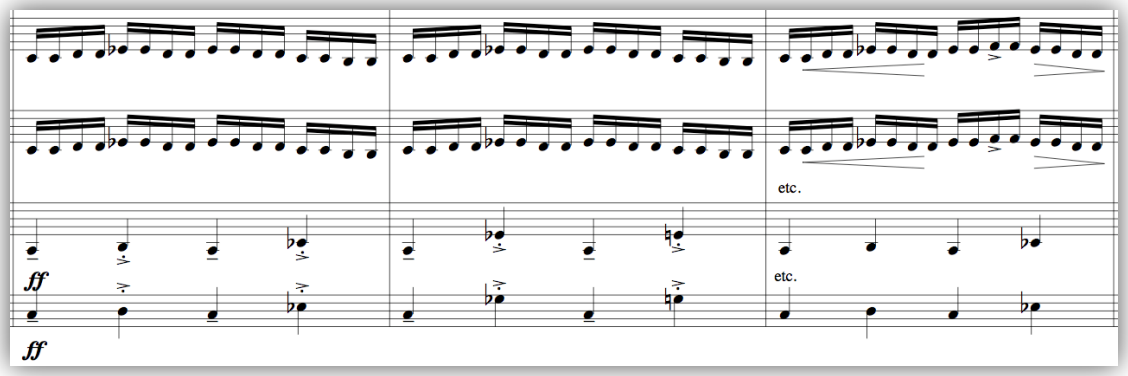


Figure 69

The woodwinds are also added and the French horns crescendo over the previous ostinato. Afterwards, the vibraphone, celesta and harp play ascending arpeggios with no chord tone resolution. String accompany with a series of tied whole notes.

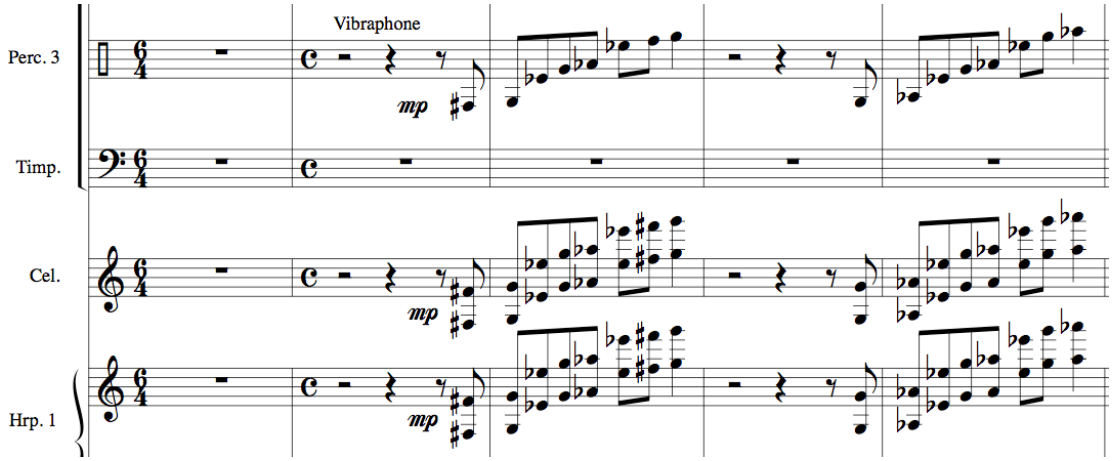


Figure 70

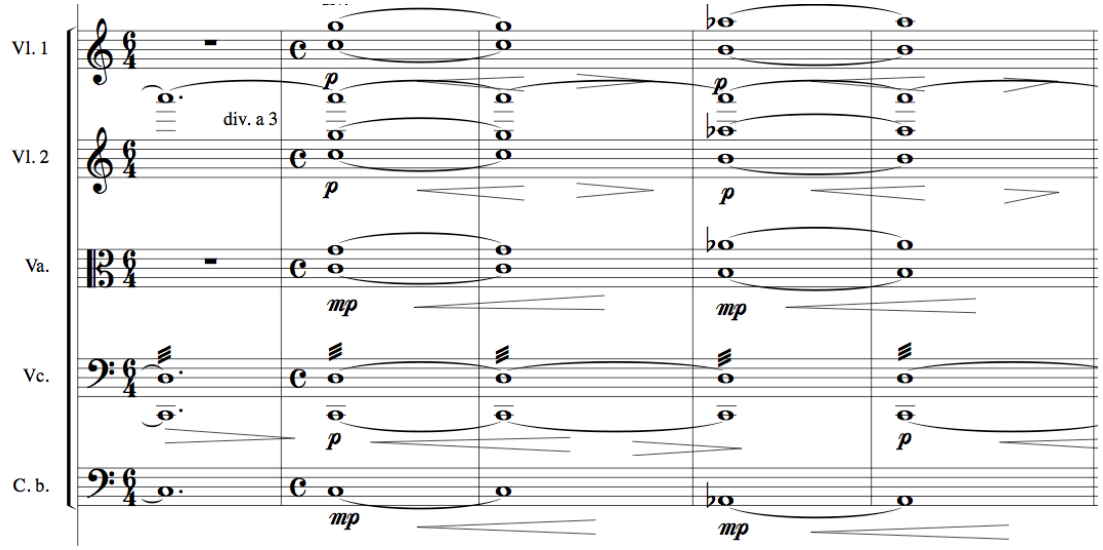


Figure 71

Then, the woodwinds and harp begins a series of ascending and descending arpeggios and a church organ enters playing suspended chords.

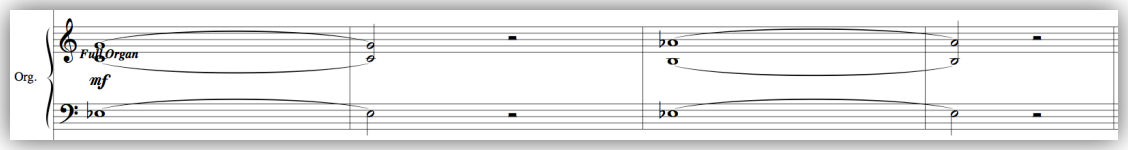


Figure 72

The organ notes progressively form a diminished chord and the music resolves with a C Major chord played by this solo instrument with a double appoggiatura that resolves to the third degree.

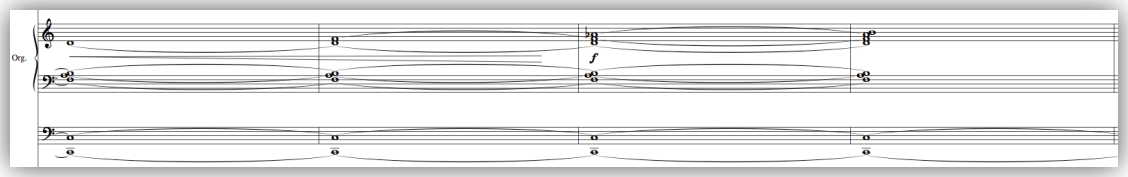


Figure 73

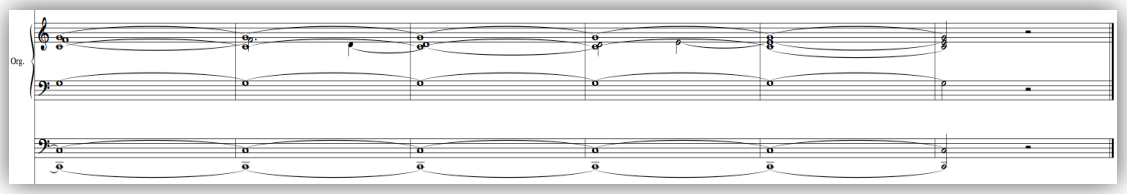


Figure 74

✓ Narrative function:

The progressive development of the music and the use of orchestral instruments help to narrate this scene where Jean-Baptiste starts killing beautiful girls to preserve their scents. The sixteenth note ostinato played by the strings adds movement to this cue and connects to the fact that Jean-Baptiste is enacting his plan. The music also conveys a sense of restlessness among the citizens of Grass, who are now in a panic over the latest murders. They fear for their daughters who might become the next victims of Jean-Baptiste.

The different timbres of the instruments used in this cue and the constant crescendo and decrescendo dynamics also help to narrate the panic of the people and their reaction upon finding dead naked girls in different places throughout the city: rivers, streets and inside houses. Even a nun is killed by Jean-Baptiste who is later found naked inside the town church. The addition of the organ to the instruments of the orchestra is enhances the moment when the priest tells the people of Grasse that the murderer is a demon, a depraved monster, a disciple of Satan, all while Jean-Baptiste listens on in the congregation.

The diminished chord played by the organ announces the end of the cue when a citizen of Grasse enters the church with a message saying that the murderer has been caught and confessed to everything. The final C Major chord with the double

appoggiatura connects the priest thanking God for hearing their prayers and then panning to the face of Jean-Baptiste who has finished his perfume using the twelve essences of the girls. However, a thirteenth scent is still missing to complete his mystical collection and to add it to the perfume.

29. DARK ALLEY, 01:37:58 - 01:39:16 Duration: 00:01:18

The music in this cue is the same as in the cue # 24, *I ENJOY MY WORK* but its duration is shorter. It starts with a vibraphone with bow playing G, then the piano playing a low C repetitively, and then the viola playing C with tremolo. It is also possible to make out a bass drum playing pianissimo, appearing after the entrance of these instruments.

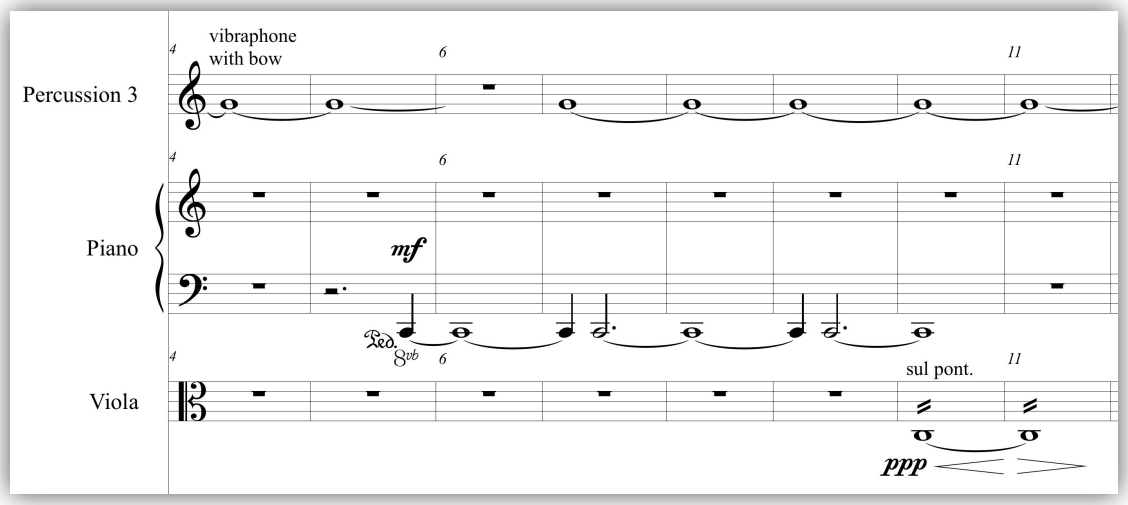


Figure 75

Afterwards, the music continues with the double basses playing tremolo and the violas and celli playing *sul ponticello* intervals of parallel tritones between them. Other intervals are formed in relation to the established chords in the double basses.

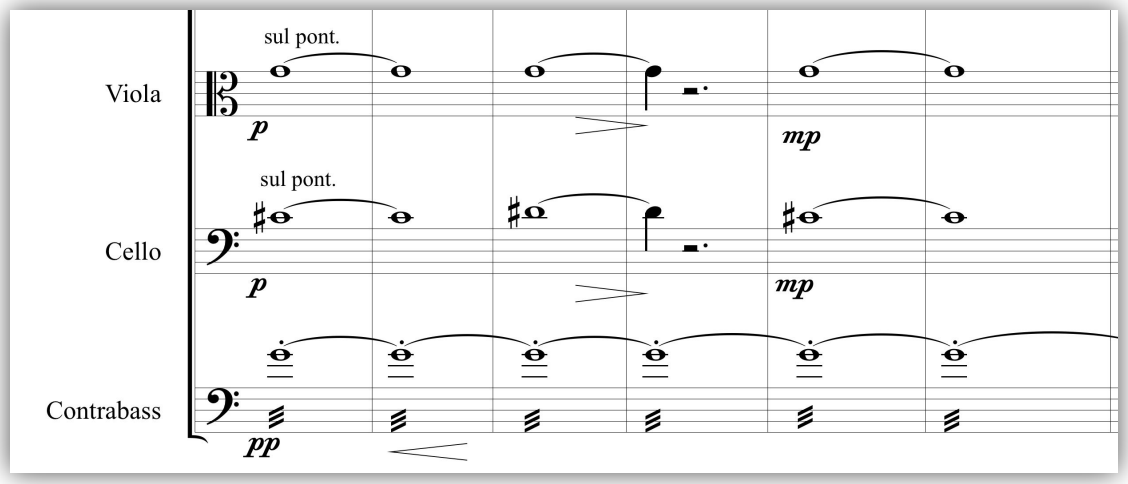


Figure 76

✓ *Narrative function:*

Compared to the previous cue # 28, *GRASSE IN PANIC* where the composer uses a full orchestra with organ, this cue has only a few instruments that symbolize Laura being alone in a dark alley. The timber of the instruments, repeated low notes on the piano, the metallic sound of the low strings and the intervals played later by the ensemble create a lot of suspense and tension. In this scene, Laura is walking through an alley and Jean-Baptiste is waiting for her with a hammer at the end of it.

The music in this cue is shorter than the one in the cue #24, *I ENJOY MY WORK* because Jean-Baptiste doesn't actually end up killing Laura, thanks to Laura's father, Antoine Richi, who arrives suddenly, calling out her name. Instead, the music in the other cue is longer because Jean-Baptiste is able to kill the prostitute and prepares her corpse to preserve its scent.

30. RICHI'S NIGHTMARE, 01:40:01 - 01:41:25 Duration: 00:01:24

The music starts with the double basses playing a pedal of tied whole notes, the celli play a fourth G-C interval with harmonics and the piano remaining on a repetitive low C, as in the previous cue. The violas complete the C Major chord playing E with harmonics, and we can also hear a piccolo that moves from E to F.

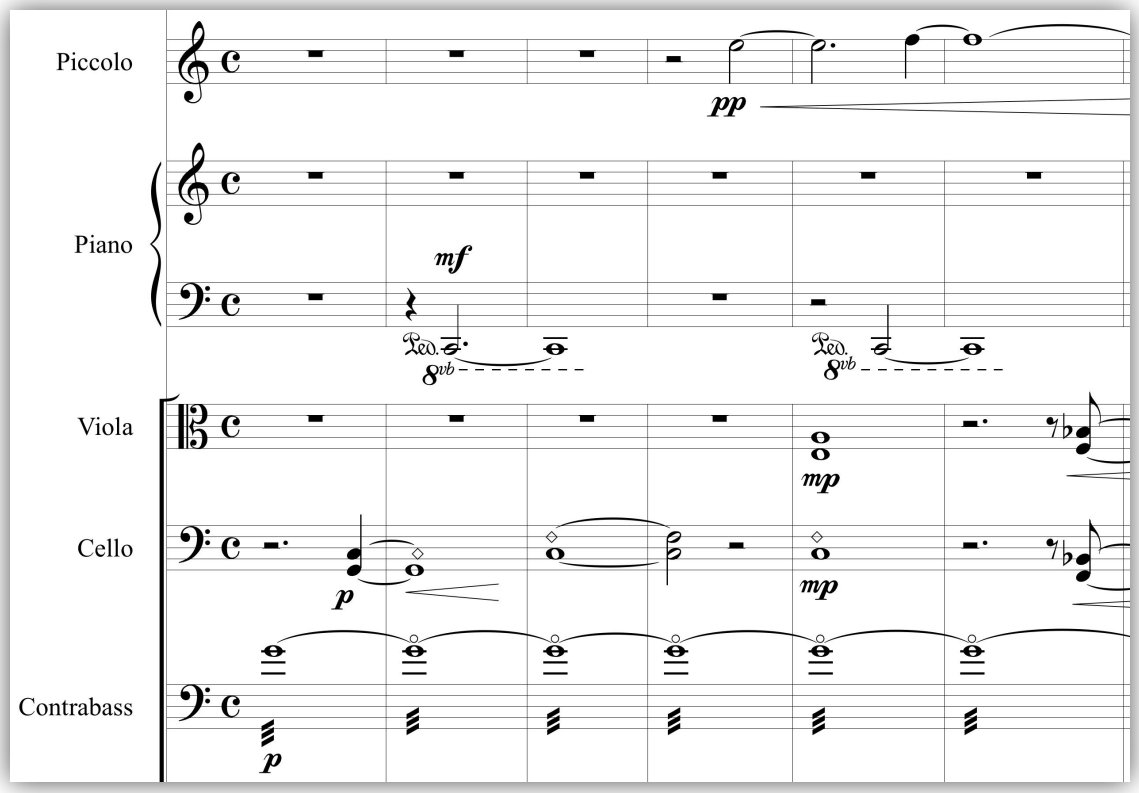


Figure 77

Then, the violins play a G moving to Bb with harmonics. The resulting sounds are a perfect fifth and a minor seventh in relation with the low pedal played by double basses and the piano. We can also hear again the *sul ponticello* effect played this time by the celli to attain a metallic sound.

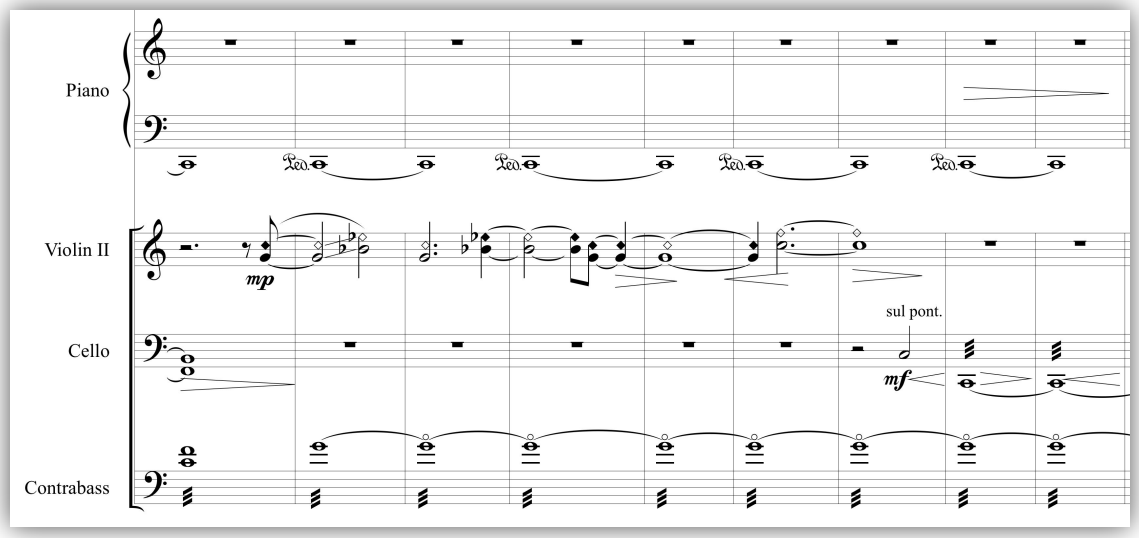


Figure 78

Afterwards, the violins play fast arpeggios and glissandi until achieving the dynamic level *f*. After this crescendo, the bass drum plays tremolo in *mp* in small crescendos and decrescendos. Then we hear parallel tritone intervals again, played by violas and celli with *sul ponticello* that we heard in the previous cue.

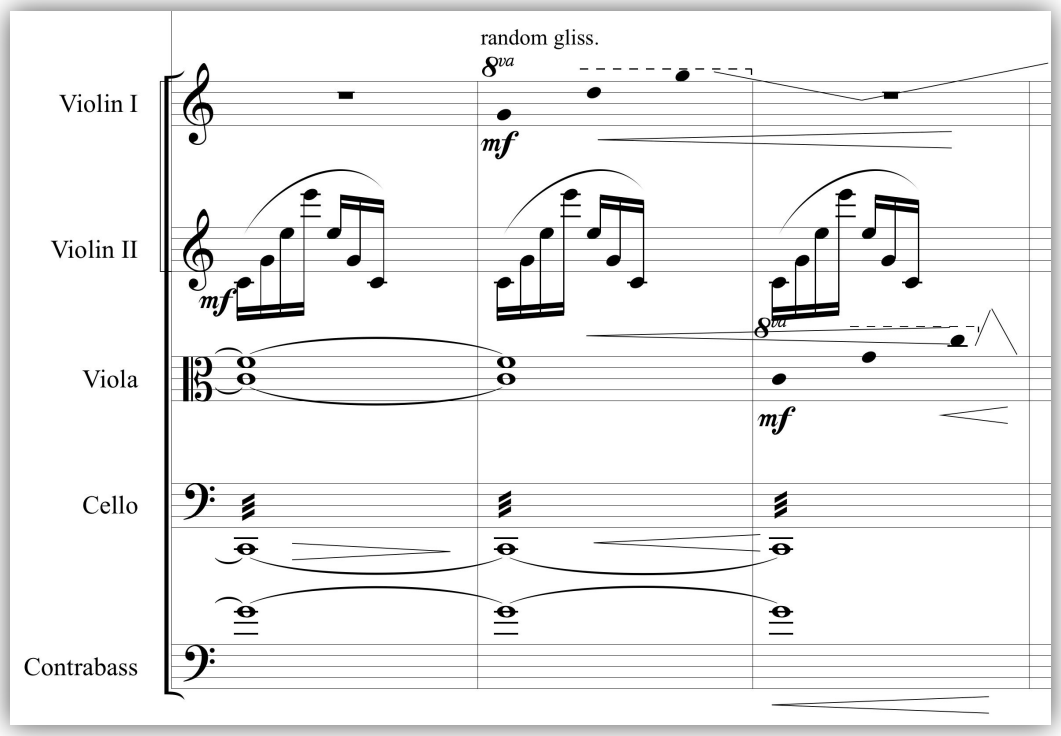


Figure 79

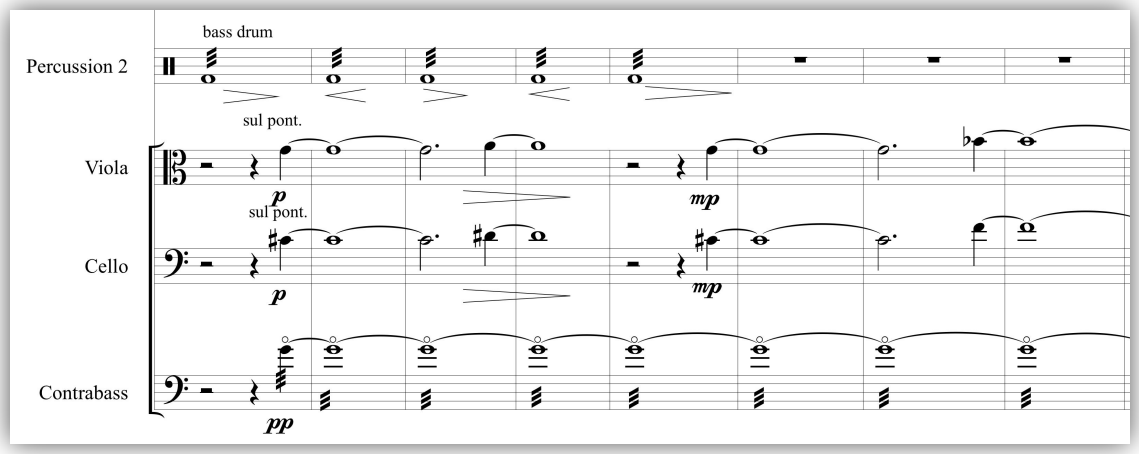


Figure 80

✓ *Narrative function:*

The timbre of the piccolo and the C major chord provide a sensation of relative calm for Richi because his daughter is safe at home. However, the low note of the piano and double basses create a sense of foreboding and the metallic sound of the celli by sul ponticello gives an ominous tone of danger and threat.
The violins play rapid arpeggios and glissandi until achieving the dynamic level *f* in the moment where Richi has awakened from a nightmare after dreaming that Jean-Baptiste was in Laura's room.

The low notes of the basses, piano and bass drum resound as Richi runs to Laura's bed. Finally, the tritone intervals played by the violas and celli appears when Richi asks Laura if she has opened the window and she answers "No." These intervals are present also in previous cues symbolizing an ever-present danger that lingers since Jean-Baptiste is determined to complete his perfume with the essence of a final 13th victim.

31. RICHI'S ESCAPE, 01:42:01 - 01:46:24 Duration: 00:04:23

The music in this cue starts with a rhythmic pattern of quarter notes in the strings that play chords in the key of F minor. The timpani plays the bass of the chords when the strings are not playing while the flute plays the fifth degree of the chord (C) as tied whole notes and going to the minor sixth of the chord (Db) and returning to C for resolution. The chords heard are: F minor, C sus4/F, Db Major, Bb-7, C7sus4, and C7.

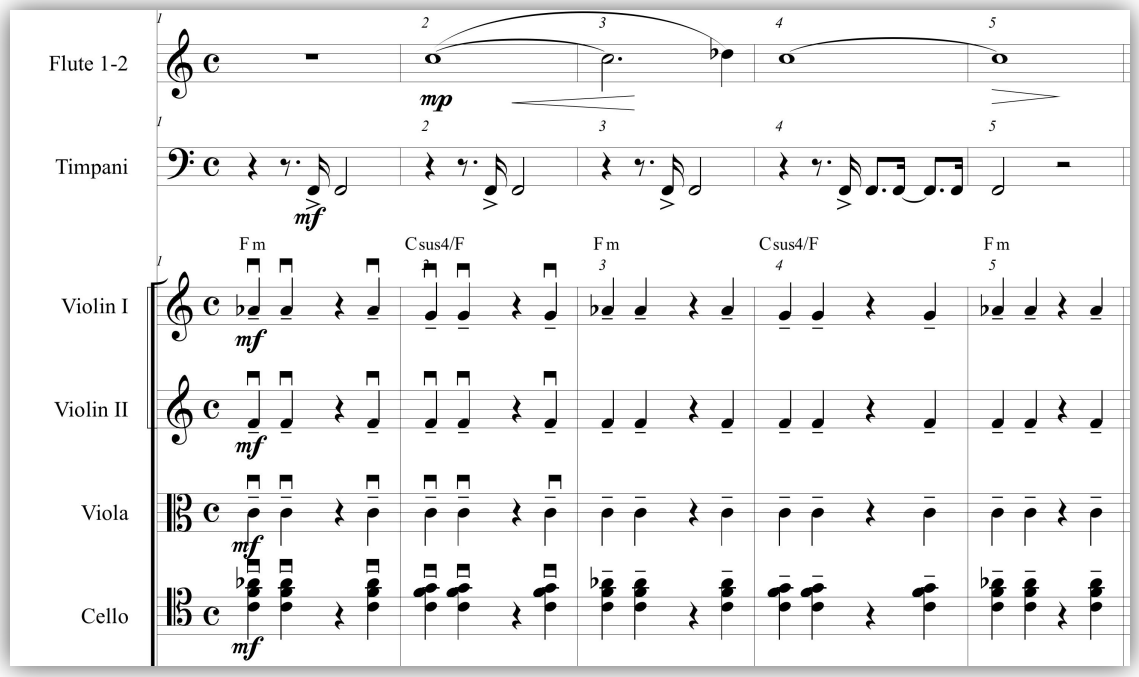


Figure 81

Afterwards, the harp plays a short motif with the accompaniment of the strings and immediately the harp starts playing a rhythmic pattern that the strings played before, but this time using eighth notes. The strings also play chords that appear repetitively using *tremolo sul ponticello*, crescendos and decrescendos.

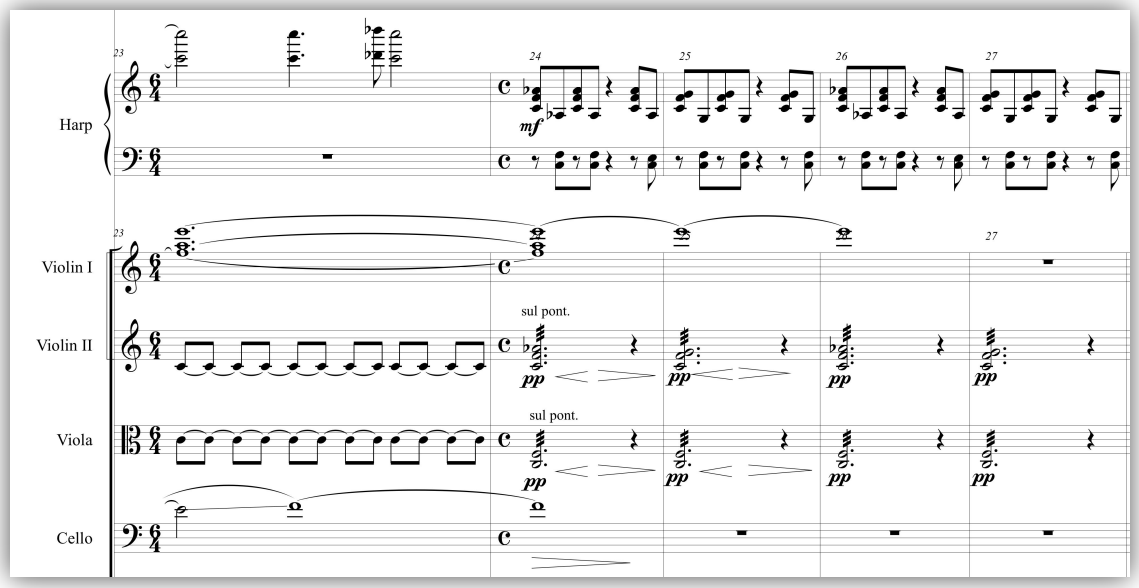


Figure 82

Then, the brass section enters and, together with the strings and percussion, plays the Csus4 chord for one bar in crescendo until reaching a dynamic level of *ff*. This happens when Druot, the boss of Jean-Baptiste, discovers human hair that was dug up by his dog.

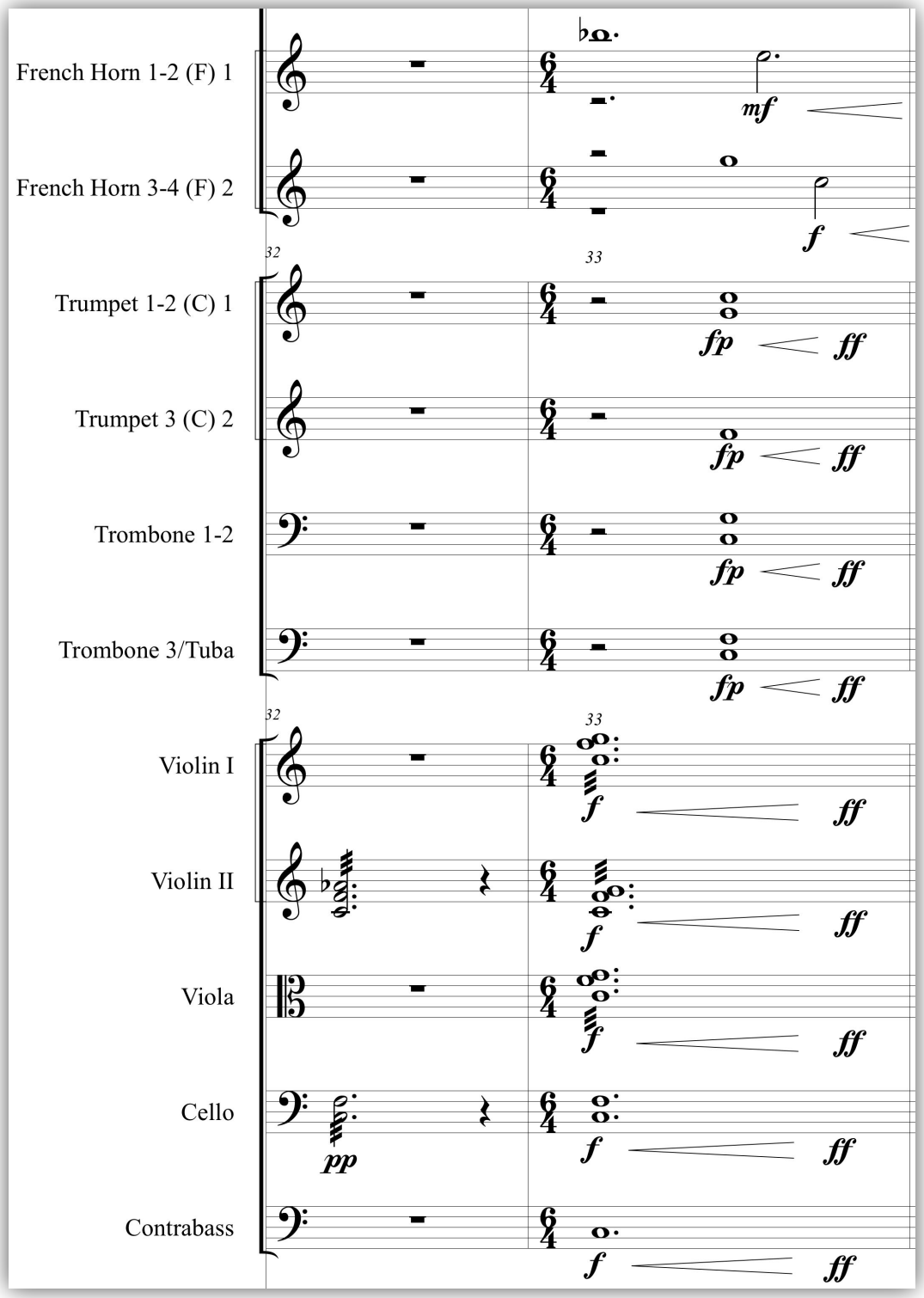


Figure 83

After this crescendo, the music modulates directly to D minor. The basses, celli and violas play pizzicato while the violins continue playing the cue's motif. The woodwinds double the strings to add more body in the instrumentation, and

the timpani continues to play even when the other instruments cut out, recreating a sort of call and response, this time at a dynamic level of *f*.

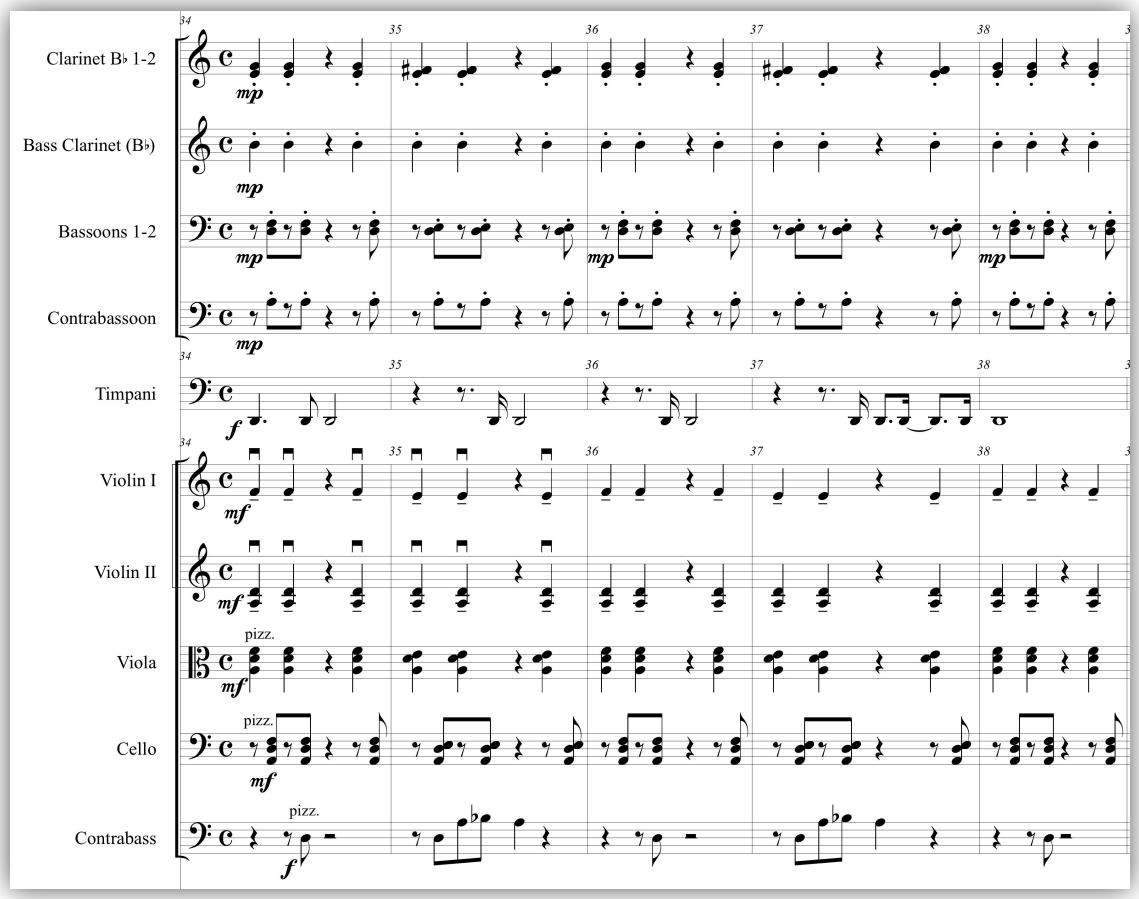


Figure 84

Then, the brass enters again, playing the Csus4 chord, which is the fifth degree of the previous key F minor. The instruments achieve a crescendo to the dynamic level *ff* that leads to ascending and descending arpeggios as sextuplets played by the piccolo, flute, harp and violins. The harmony is Db, Ebsus4, Eb and resolves to F-. The harmonic analysis is bVI, bVII resolving to I-, a well-known cadence.

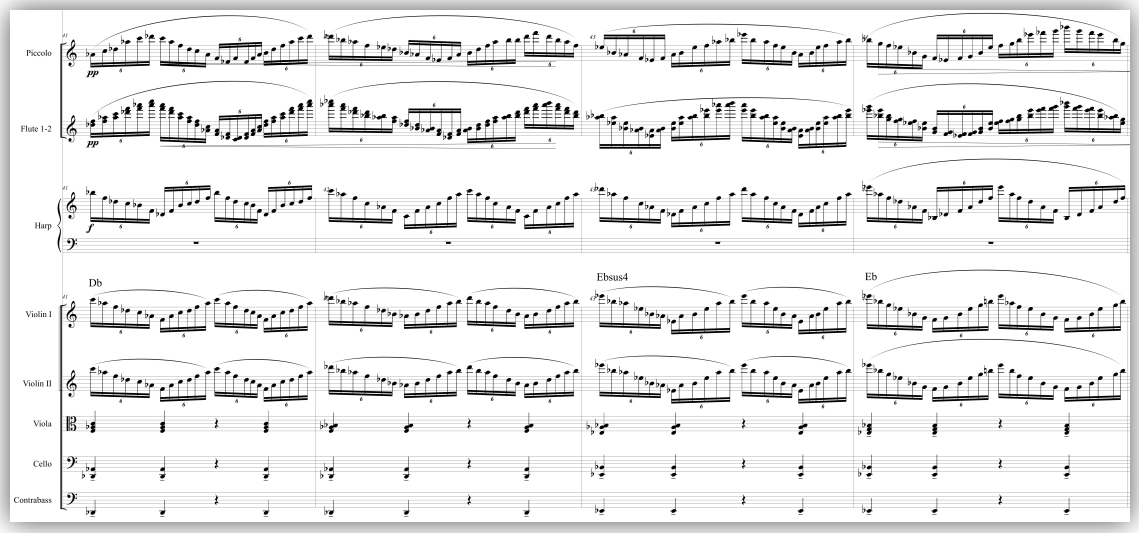


Figure 85

After this crescendo, the only instrument that continues playing the ascending and descending arpeggios as sextuplets is the harp. The Taiko drums play quarter notes decrescendoing from *f* to *ppp*, and the soprano voice sings a small motif of Laura's theme that we've heard before in cue #20, MEETING LAURA.

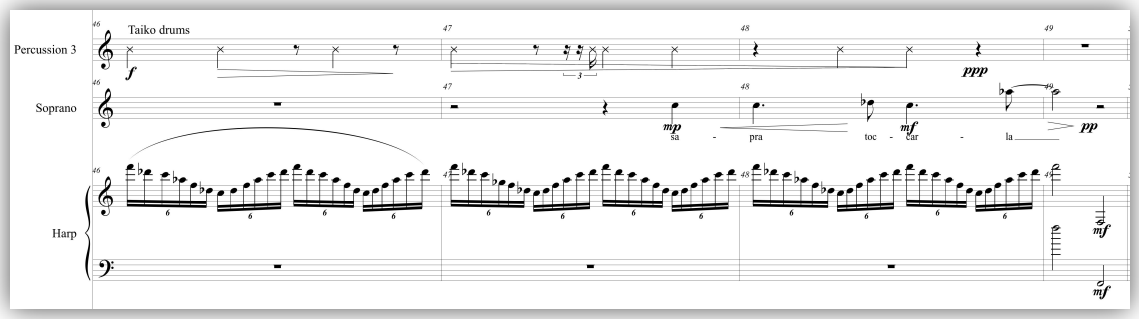


Figure 86

Then, the violas play glissando with harmonics and resolve together with the celli and basses playing tied whole notes to F, which is the first degree of the

key. Additionally, the small motif of two notes (C and Db) that the flute played before is now played by the harp and French horns.

- ✓ *Narrative analysis of the first part:*

The rhythmic pattern played by the strings at the beginning of the cue mimics the movement of the carriage and the horses that we see onscreen as they leave the city of Grasse. The composer chose a minor harmony to give a sense of nostalgia for Richi and his daughter leaving the city, and also for Jean-Baptiste who is worried because he can't track down Laura's scent in town.

Then, the solo harp playing the harmony accompanies the scene where the dog is digging and finds clothes. The strings playing *sul ponticello* with crescendos and decrescendo add tension to this situation.

The brass appears in crescendo to *ff* when Druot finds a clump of hair of one of Jean-Baptiste's victims. The modulation to D minor with the same rhythmic pattern is heard when Jean-Baptiste runs to the mountains desperately in order to not lose Laura's scent.

He stops for a while because he does not perceive her scent and then he takes a deep breath trying to smell her. The music in this part corresponds to the piccolo, flute, harp and strings playing frenetic arpeggios as sextuplets. The camera travels through the mountains until reaching Laura. The harmony of bVI, bVII resolving to I- contributes to the narration of Jean-Baptiste's superhuman sense of smell, as if he were a superhero.

The soprano voice singing a motif of Laura's theme is present at the moment when Laura looks back to the camera in slow motion, as she becomes aware that Jean-Baptiste has finally tracked her down. When Richi and Laura arrive to the

hostel, the music changes to the tied whole notes played by strings and French horns with the harp playing a two-note motif (C and Db) that adds some tension.

Afterwards, the music continues with the violins and violas playing dissonant pitches among them and the double basses play two notes, the second and minor third degree (G and Ab) as eighth notes only for one bar, and then they resolve again to the first degree (F). Narratively, this occurs when Richi is looking through the window at Laura's room to be sure that the room is safe to spend the night.

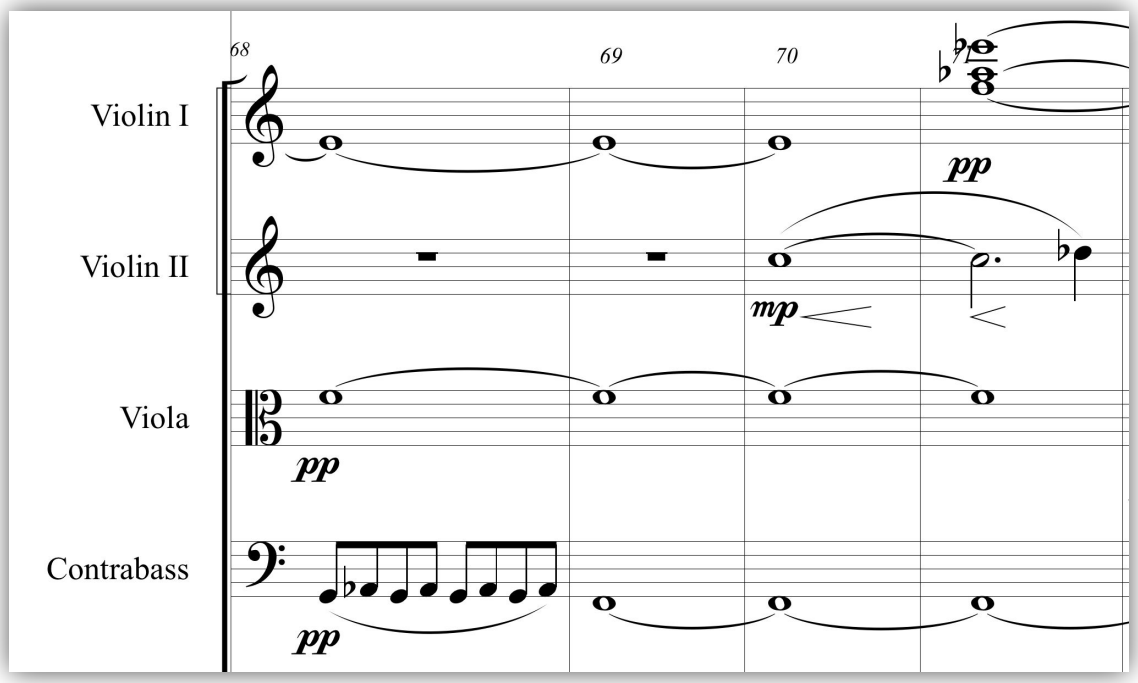


Figure 87

The woodwinds appear one by one playing tied whole notes. A clarinet plays a small motif of minor seconds as well as the trumpet (C-Db). The harp plays the original chords in F minor and the strings play *sul ponticello* as we've heard before in this cue. Finally, the harp stands alone as a solo instrument

playing these chords until it fades out. This music ties in to the scene where all of the clothes and hair of Jean-Baptiste's victims have been dug up. The use of solo harp connects emotively to Jean-Baptiste who walks alone to the hostel and also to Antoine Richi and Laura who are the only guests at the hostel.

32. LAURA'S MURDER, 01:48:00 - 01:51:02 Duration: 00:03:02

The music in this cue starts with pizzicato played by the double basses, and with harmonics played by the rest of the strings and half notes played by the low tom and bass drum.

The harmonic progression in which the bass descends chromatically is the following:

PART 1

I-	V/3	V-/b3	IV/3
Bb-	***F/A***	***F-/Ab***	***Ebadd9/G***
bVI	Vsus4	V7	I-
Gb	***Fsus4***	***F7***	***Bb-***

After this introduction, the instruments keep playing in the same way and a harp enters playing the harmony with a motif of eighth notes. The harmony of the next part is:

PART 2

I-	bVI/3	bVII/3	bIII
Bb-	***Gb/Bb***	***Ab/C***	***Db***
bVI	II dim7	V	I-
Gb *(harp enters)*	***Cdim7***	***F***	***Bb-***
IV-7	#IV dim7	V7sus4	V7
Eb-7	***E dim7***	***F7sus4***	***F7***

Then, the strings repeat this previous harmony, playing tremolo with the dynamic level *fp* in crescendos and the soprano voice enters to singing a melody. It is important to note that the violas play a slow glissando from time to time.

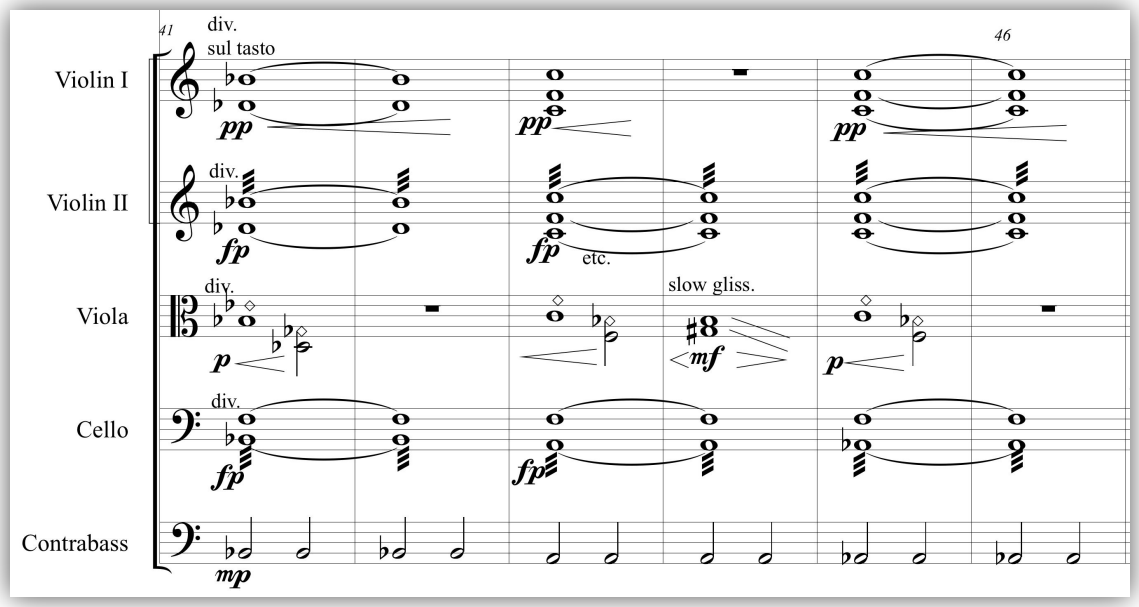


Figure 88

The cue finishes with the V chord (F) that doesn't resolve to I-, and then a bass drum alone that plays tremolo.

- ✓ *Narrative function:*

The harmony used in this cue is similar to that of the Baroque period, as the film is set in the year 1738. The use of the low tom and bass drum playing the ostinato is related to Jean-Baptiste's obsession and determination to finish his perfume. It also gives provides a sense of doomed fate for Laura- there is nothing she can do to stop her own death

The strings playing tremolo and harmonics in crescendo, and the glissando of the violas add tension to this consonant and beautiful harmony.

33. LAURA'S ESSENCE, 01:51:57 - 01:53:43 Duration: 00:01:46

The music in this cue is similar to the one in cue# 20, *MEETING LAURA*. It starts with the tremolo by the violas and celli that play a minor sixth interval between them (A and F) forming the F Major chord. The rest of the strings join also in tremolo forming the F Major chord that alternates with F minor. Then, the harmony changes to C sus4 and C that works as dominant. Afterwards, the soprano voice sings Laura's theme over the accompaniment of the strings.

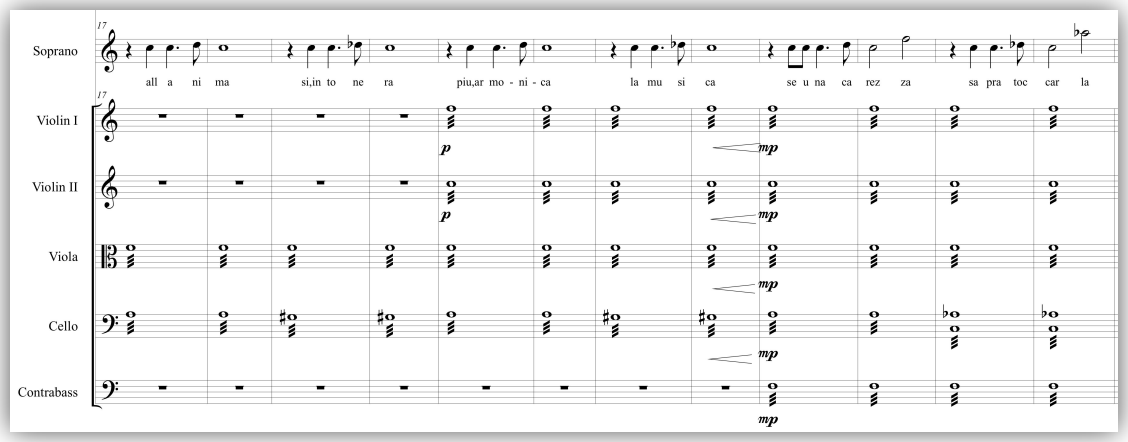


Figure 89

It is also possible to hear a timpani even as the instruments crescendo. The music in this cue finishes with an F Major played by the strings and woodwinds. Narratively, the first part of this cue is played by the strings without the soprano voice as Richi approaches Laura's room. When he opens her door, cymbals sounds and a strong light comes from Laura's body. After the crescendo, the soprano voice sings Laura's theme as we see Jean-Baptiste distilling her scent- the 13th and final scent that he needed to create his masterpiece. The instruments play to a crescendo as he adds Laura's essence to his perfume.

34. AWAITING EXECUTION, 01:56:59 - 02:00:05 Duration: 00:03:06

The music in this cue is very similar to that of cue #13, *AMOR AND PSYCHE*, but it uses a full orchestra and choir. It is important to mention that the motifs and themes in this cue have appeared before in cues #4, *ORPHANAGE & TANERY* and #6, *PELLISSIER*.

The key signature of this cue is A minor. The music starts with the viola playing an E note, the fifth degree of the key, as a quarter-note ostinato. Then, the harp plays an accompaniment of four notes as arpeggios (E-A-F-C) and a solo oboe enters playing a melody that contains an augmented second interval (G# - F) characteristic of Gypsy or Arabic scales.

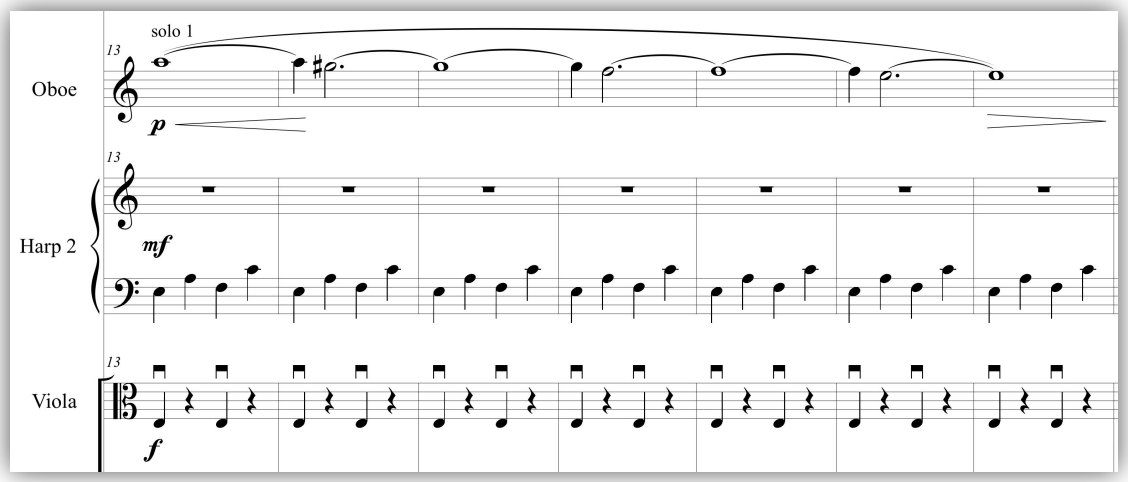


Figure 90

The oboe stops playing the melody and the strings play the second inversion of the A minor chords: A/E with tremolo from the dynamic level *p* to a crescendo. Then, the violins play ascending and descending notes in the scale of A harmonic minor.

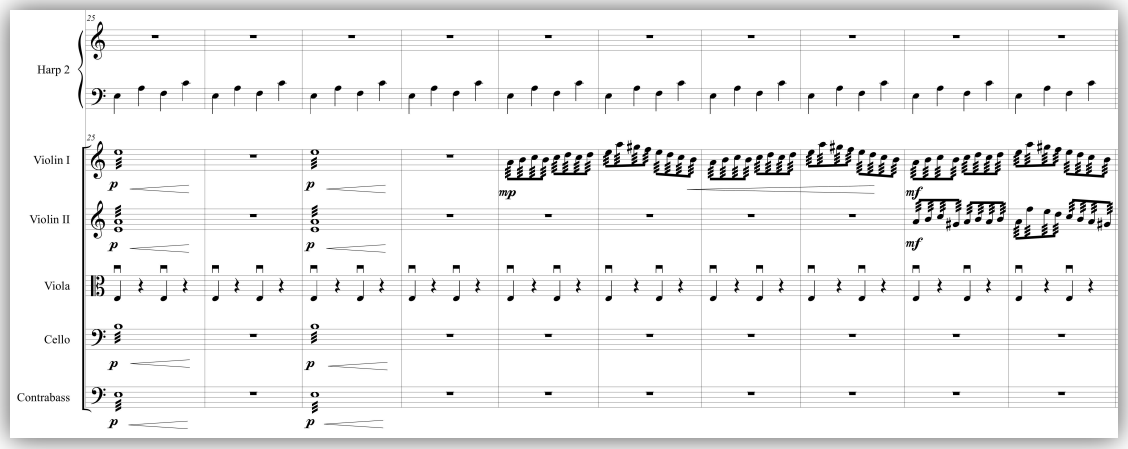


Figure 91

The new aspect of this cue, compared to cue #13, *AMOR AND PSYCHE* is that the female voices, soprano and alto, enter singing tied whole notes in the same scale.

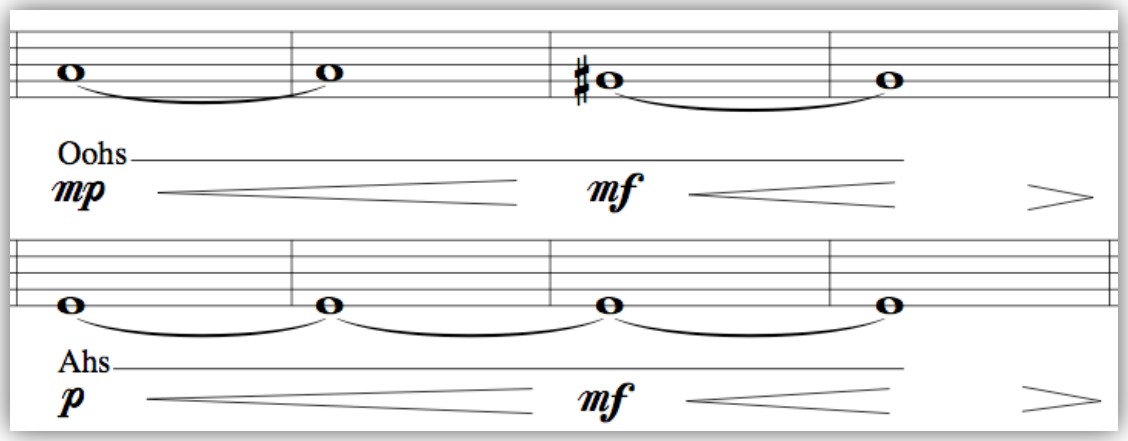


Figure 92

Afterwards, the piece modulates directly to the key of F minor. The harp and the glockenspiel play an ostinato with arpeggios in eighth notes, and the harmony is given by the basses that change pitch by steps in relation to the F minor key.

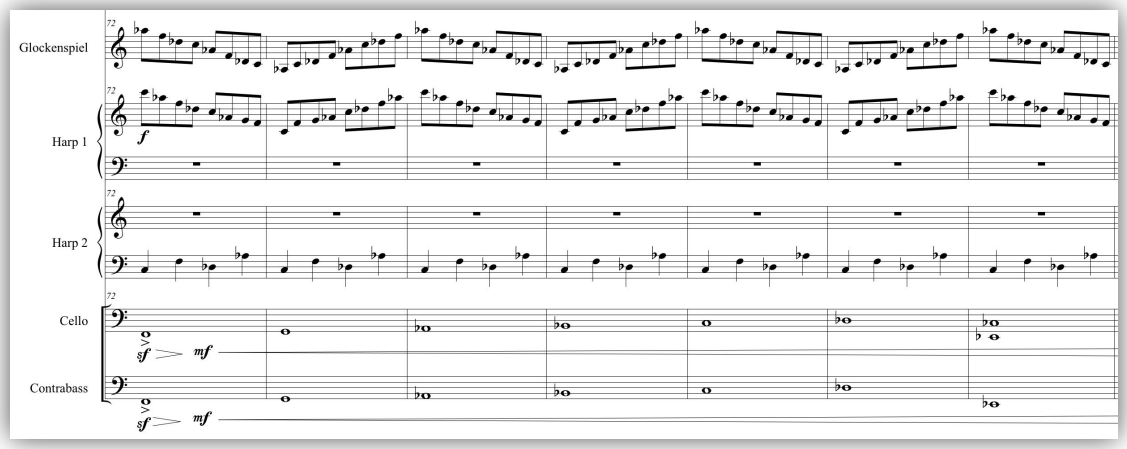


Figure 93

All the instruments in the orchestra enter progressively and strings continue to play continually higher scales in pitch and then quickly lower. Immediately, the piece modulates directly back to the original key, A minor with the same instrumentation we heard at the beginning.

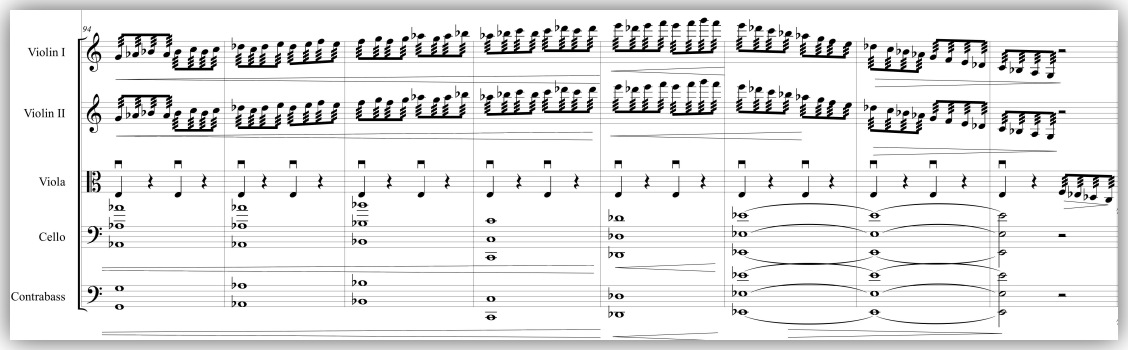


Figure 94

✓ Narrative function:

It is important to note that the music in this cue connects to crucial aspects of the storyline. It hearkens back to a young Jean-Baptiste who showed great talent in recognizing nature's myriad scents. The music also connects to the time when

he successfully replicated the perfume “Amor and Psyche” and made it even better than the original. The third time we hear this melody play, Jean-Baptiste has created the best perfume of all timesb y mixing the scents of beautiful dead girls.

The ostinato played by the violas and harp at the beginning of the cue add mystery and suspense about what is going to happen with Jean-Baptiste, since he is in jail and the entire town is waiting for his execution. The female voices appear when he grabs a small vial that contains his perfume, which he has hidden in jail. The modulation to F minor and the movement provided by the low strings appears when the guards open Jean-Baptiste’s cell and begin unchaining him. The crescendo of all the instruments of the orchestra and the violins playing higher notes progressively appear when the guards discover that Jean-Baptiste has hidden the vial. However they do nothing to take it away, and simply remain perplexed.

Then, the instruments play decrescendo and the violins play descending scales until fading out. Narratively, this occurs when the crowd falls into a lull as the town priest arrives.

35. THE PERFUME, 02:00:26 - 02:05:54 Duration: 00:05:28

The music in this cue starts in the same way as in the previous cue named *THE TWINS ARE MISSING*, where Jean-Baptiste was unable to kill Laura in the dark alley. It is first background music that starts with a solo clarinet playing B, followed by a timpani playing glissando with pedals, and celli playing harmonics. The rest of the instruments of the orchestra enter progressively.

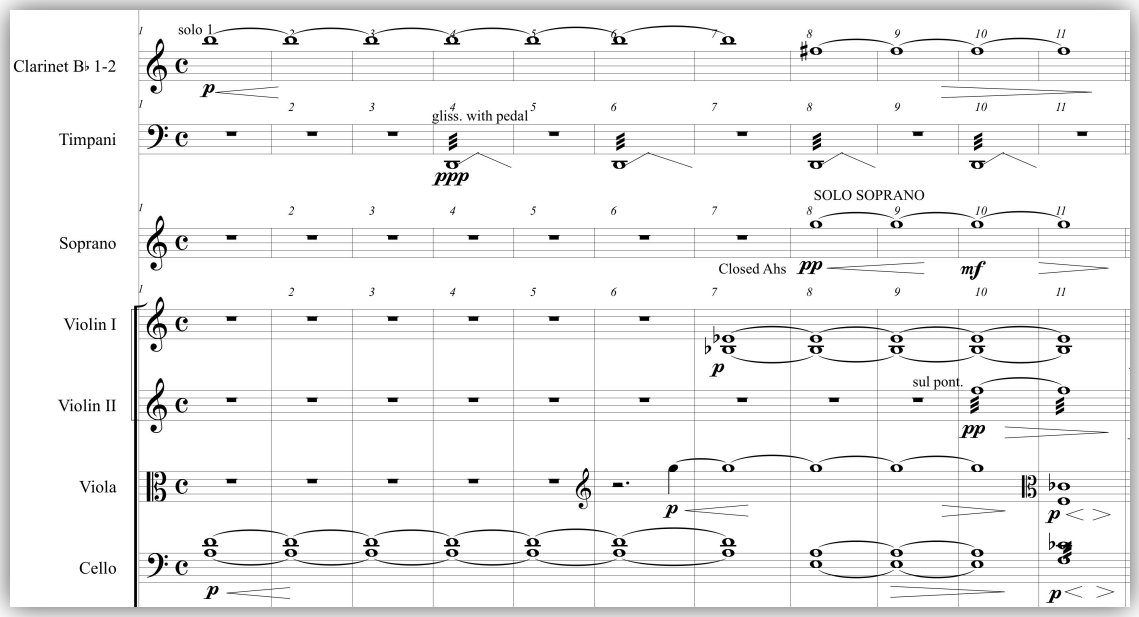


Figure 95

Then, the strings and horns that were playing a major chord change to a parallel minor, however the quality of the chord is not well defined because the soprano voice keeps singing a major third. Narratively, the undefined quality of the chord and the various timbres of the instruments are related to the astonishment in the crowd as they come to see Jean-Baptiste as a strange and divine being.

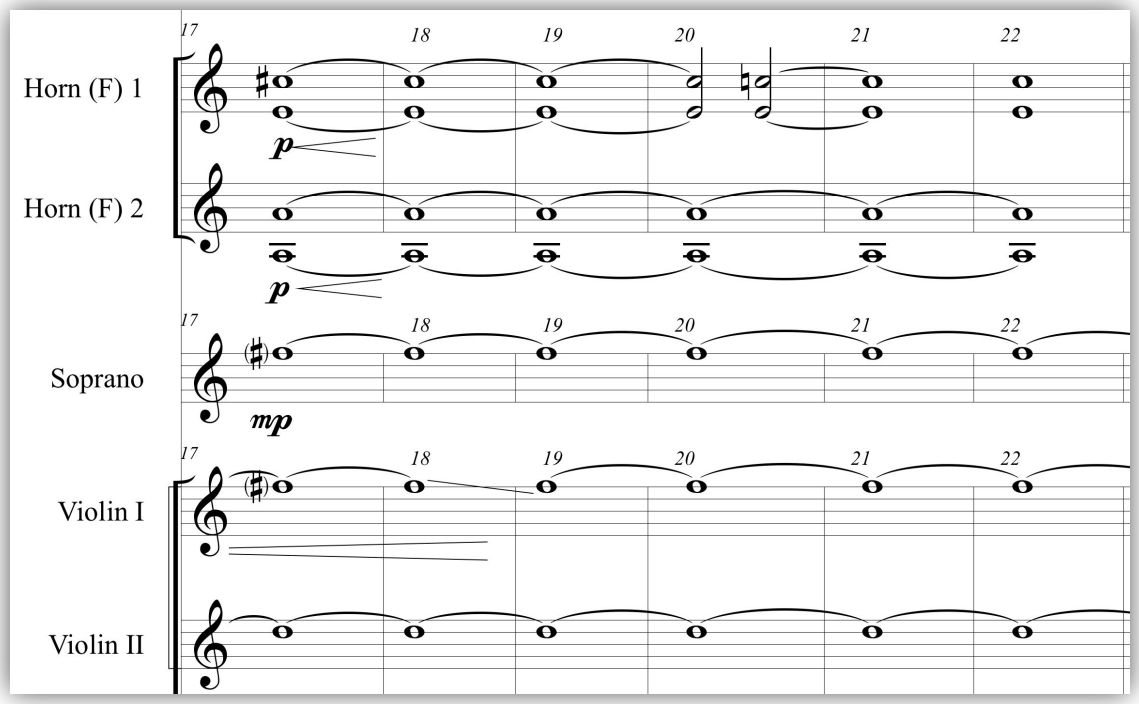


Figure 96

The rest of the instruments appear progressively: the harp playing arpeggios give a sense of magic and suspense. The brass section appears as a crescendo when Jean-Baptiste steps up boldly to the execution block.

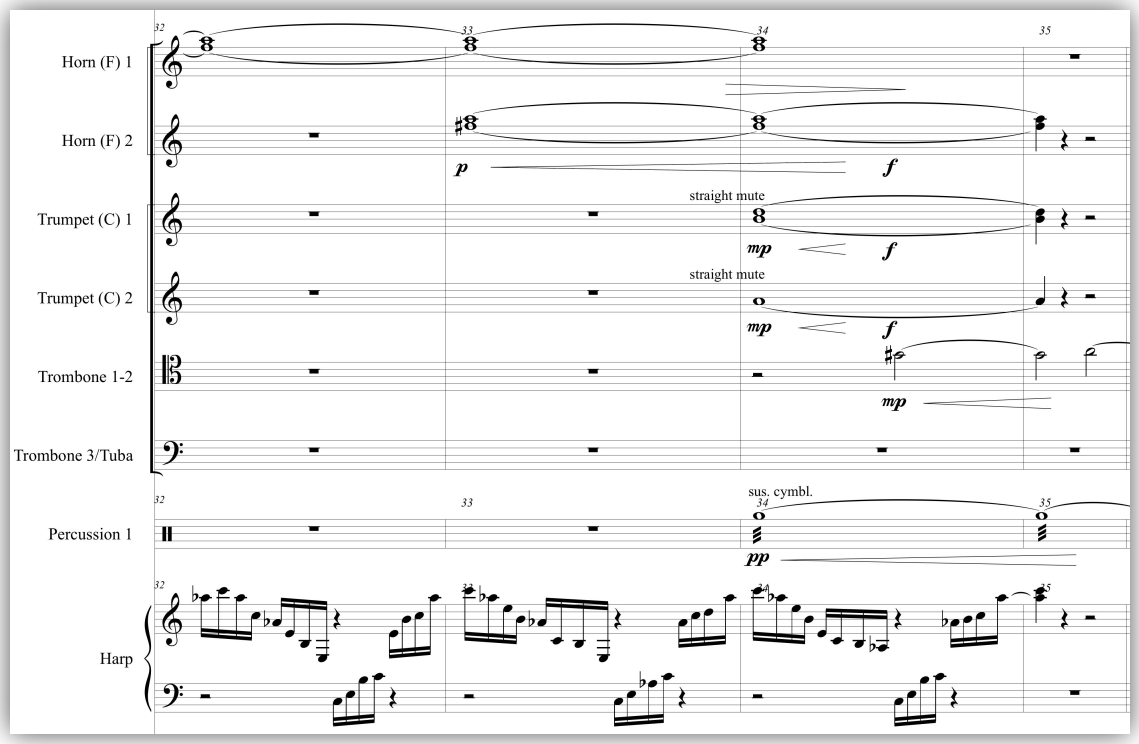


Figure 97

Afterwards, the woodwinds play arpeggios one by one and the violins start playing with open strings behind the bridge, one string at a time in repetition. The rest of the instruments keep playing tied whole notes without forming a particular chord. Narratively, this occurs when the executioner drops to his knees and starts to worship Jean-Baptiste.

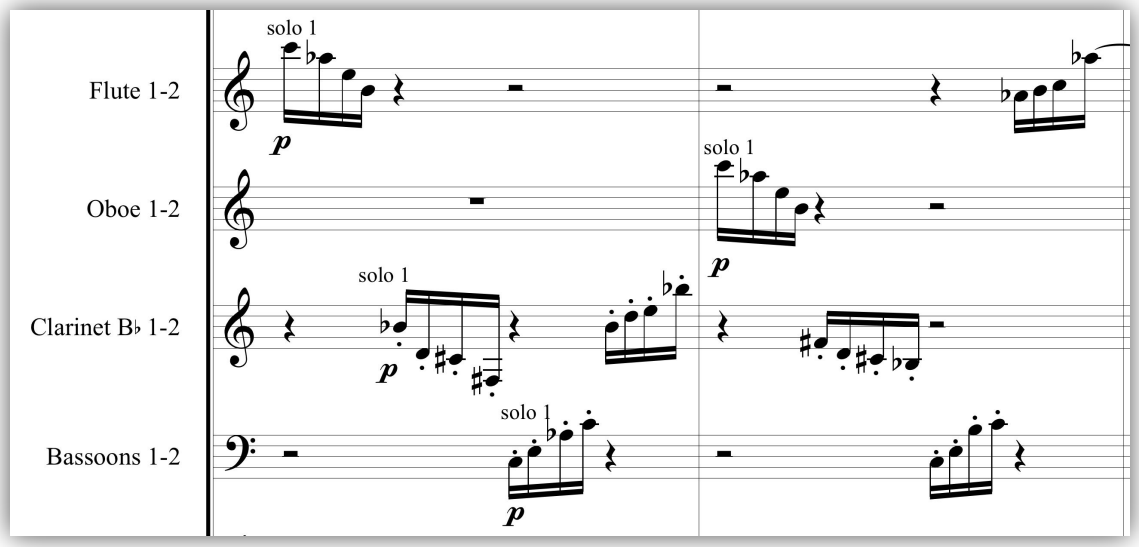


Figure 98

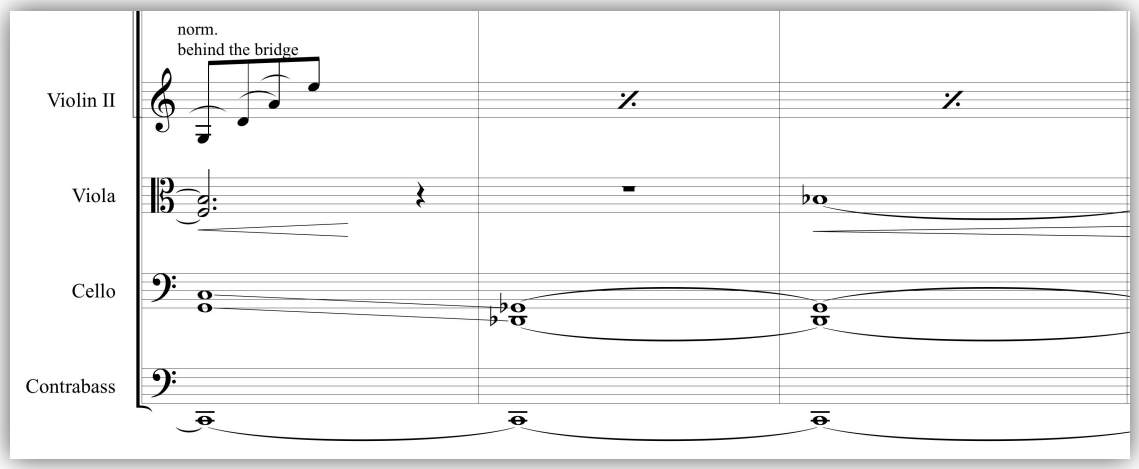


Figure 99

The full orchestra plays a C Major chord as Jean-Baptiste takes out a handkerchief from his pocket, puts a drop of his perfume on it, and lets it float out into the crowd. This chord then shifts to A minor, E minor and G Major. This chord progression was heard before in cue # 5, *STREETS OF PARIS* but this time the chords last longer (augmentation) and the character is more triumphant and epic in nature.

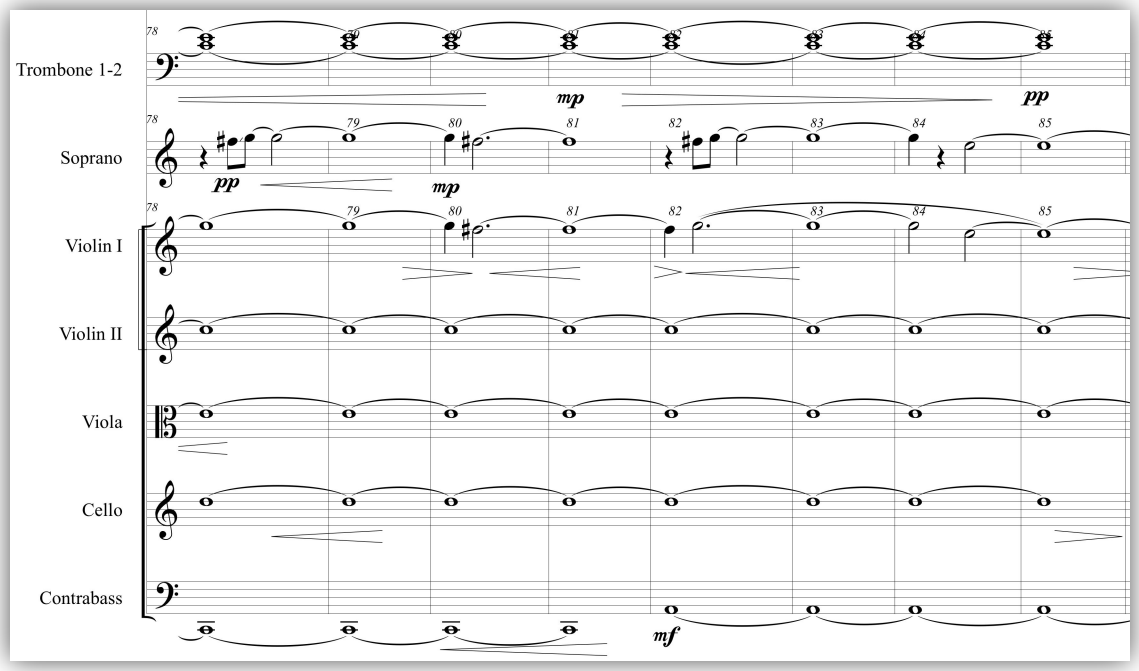


Figure 100

As the handkerchief flies in slow motion through the air, everyone tries to grab it. Here, the music changes to a harp that plays a high note D and accompanying D minor in the bass clef. The strings are also present, playing D and the minor seventh of the key (C). Finally, the cue ends with a Csus4(9) chord played by the strings. Narratively, the composer uses this music to contrast the previous triumph and epic sound because in the slow motion scene, Jean-Baptiste is able to analyze and meditate upon what he has done.

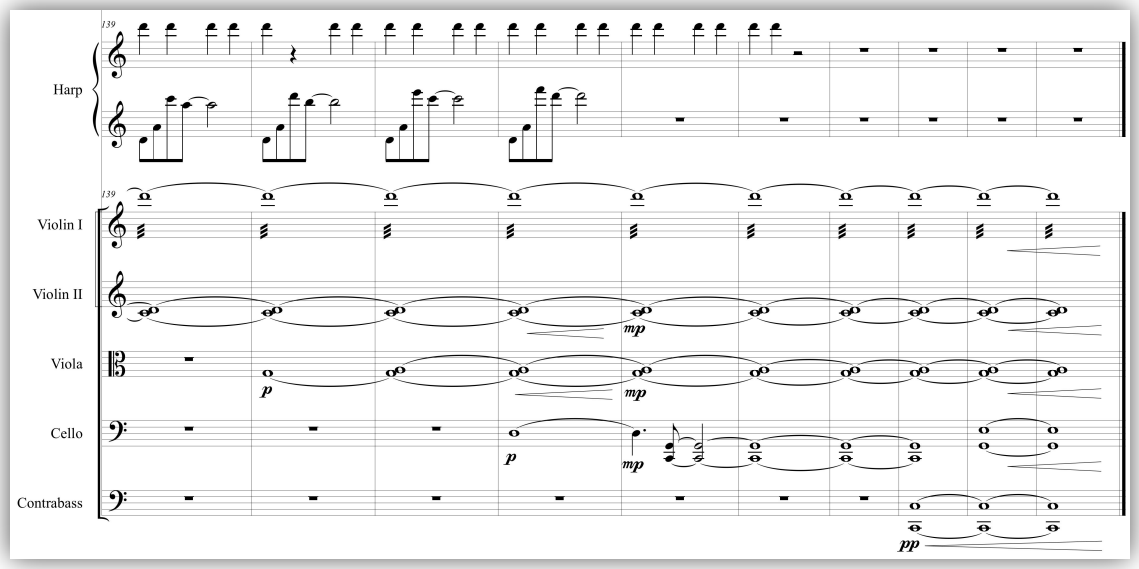


Figure 101

36. BEAUTY II, 02:05:58 - 02:07:56 Duration: 00:01:58

The music in this cue is similar to the one in cue #27, BEAUTY, but much longer. It is choral music where the tenors sing the melody and the rest of the voices fill the harmony suggesting the following modes:

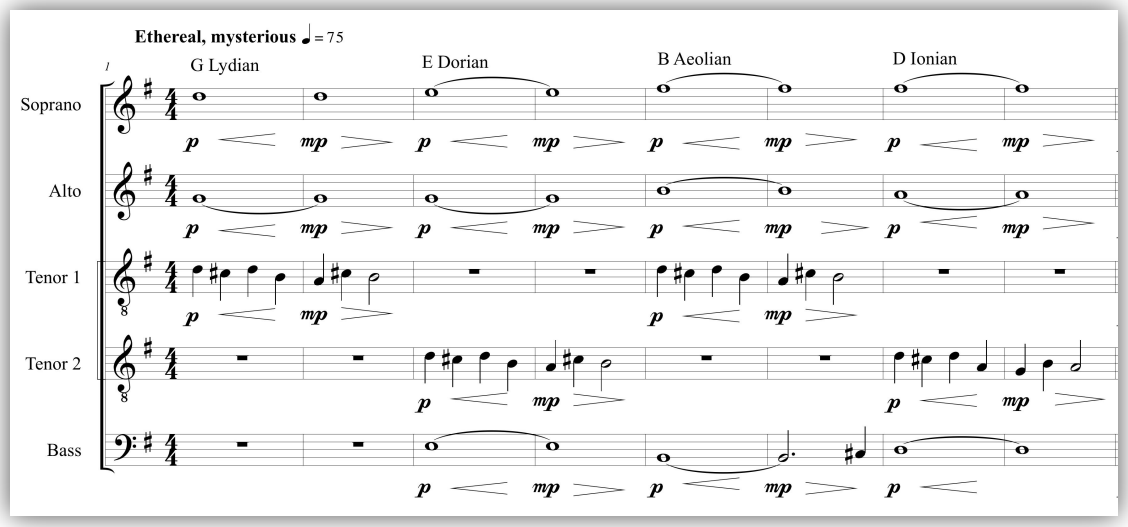


Figure 102

A new part is added in the present cue where the melody passes to the sopranos. The harmony and the modes are the same as in the first part. In part B, there is a parallel modulation one whole step lower:

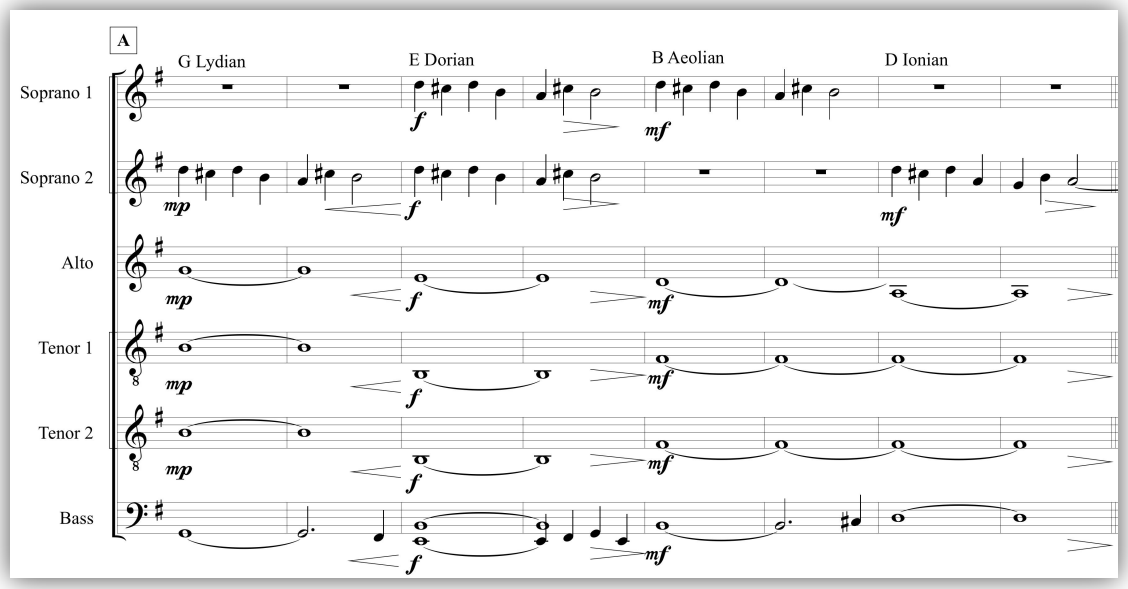


Figure 103

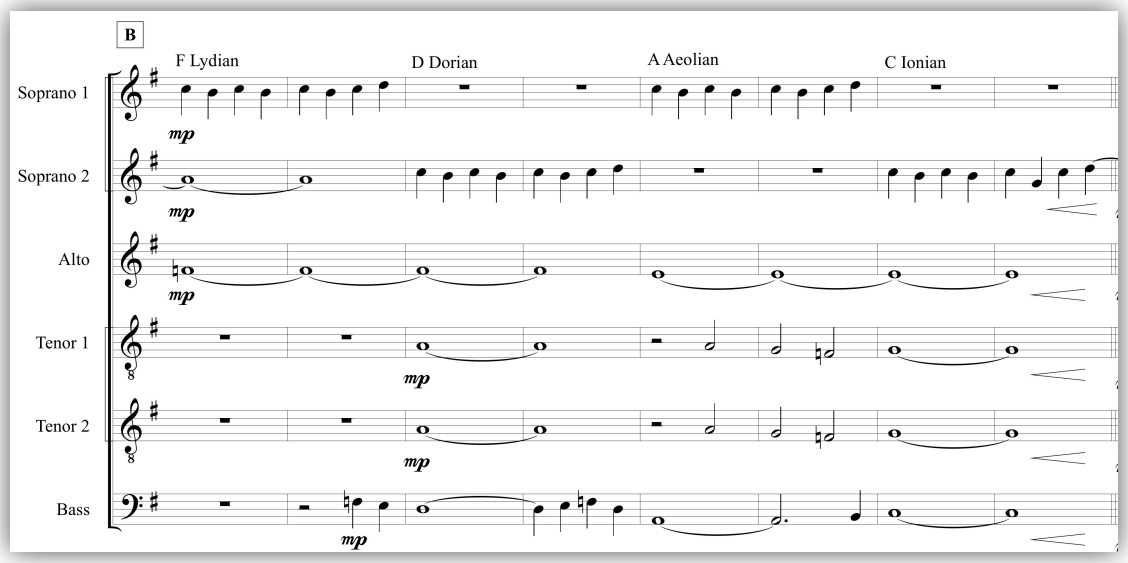


Figure 104

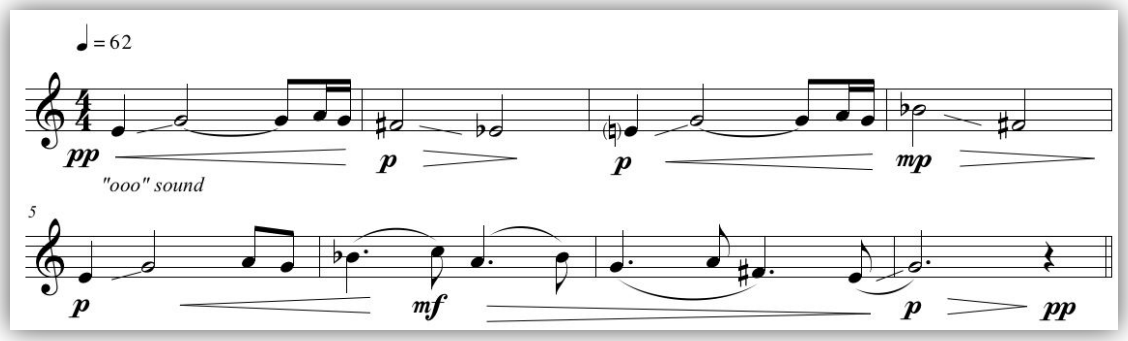
Narratively, this beautiful choral music accompanies the slow motion scene where the entire crowd melts into a gigantic, orgiastic embrace.

5. THEMES

In this section, we can find a list of all the melodic themes present in the movie. The composer assigns them to characters or different circumstances. Sometimes, these melodies are repeated when same characters appear in other scenes and when similar situations occur.

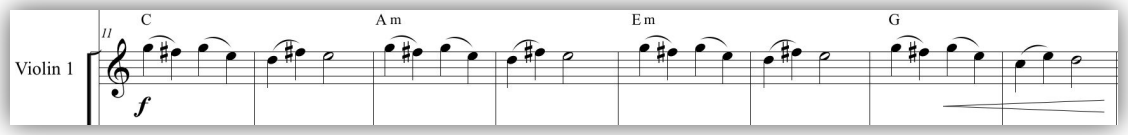
FIRST THEME, present in cues:

- *Cue # 1, PRE-TITLE, 00:00:00 - 00:00:38*



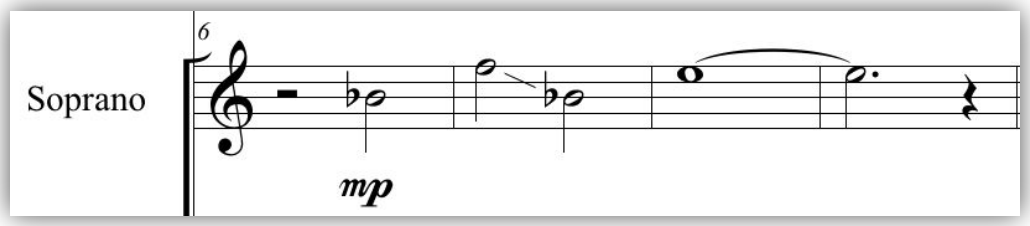
SECOND THEME, present in cues:

- *Cue #5, STREETS OF PARIS, 00:13:41 - 00:15:50*

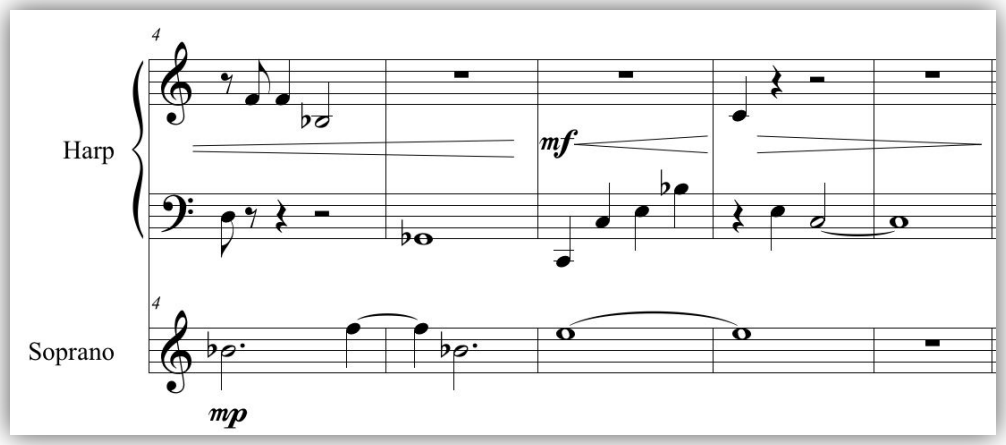


THIRD THEME, present in cues:

- *Cue #7, GIRL WITH PLUMS, 00:17:55 - 00:21:03*

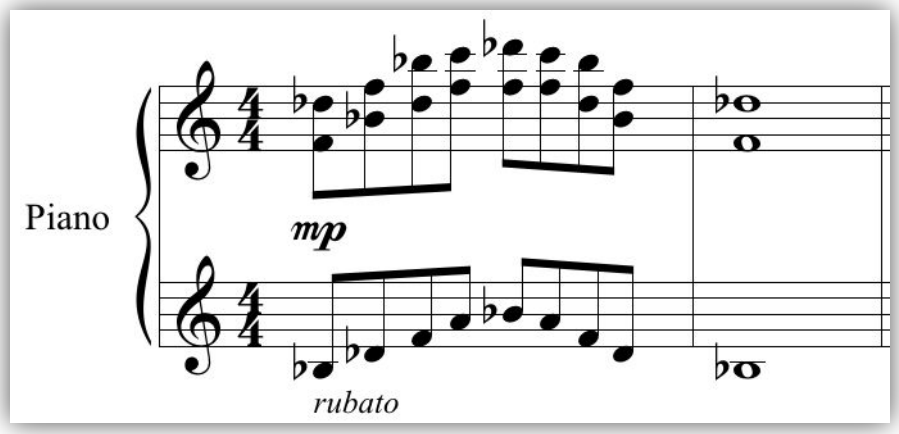


- *Cue #8, THE PLUMGIRL'S SCENT, 00:24:31 - 00:25:34*

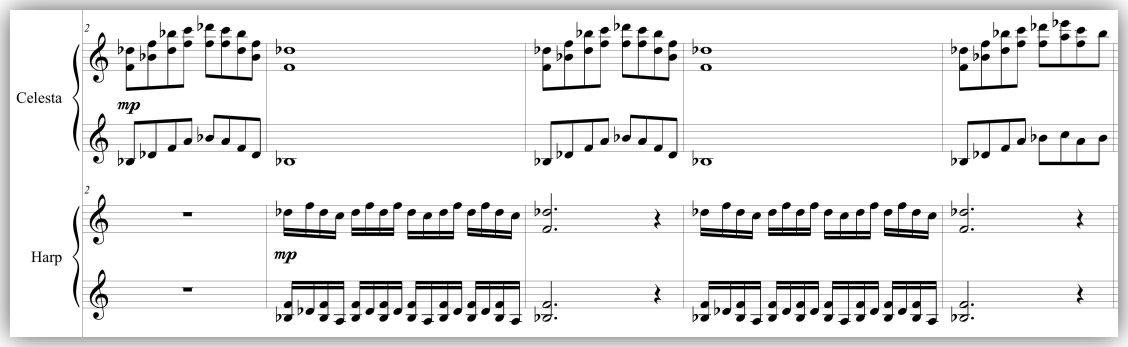


FOURTH THEME, present in cues:

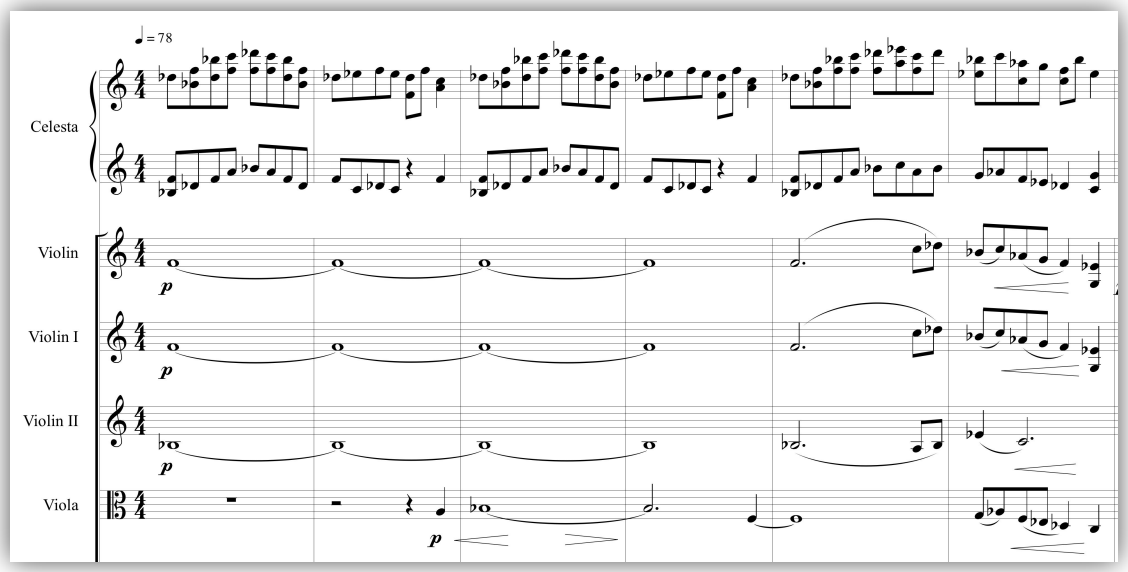
- *Cue #10, BALDINI AT STUDIO, 00:30:23 - 00:30:48*



- *Cue #16, DISTILLING ROSES, 00:49:26 - 00:51:17*

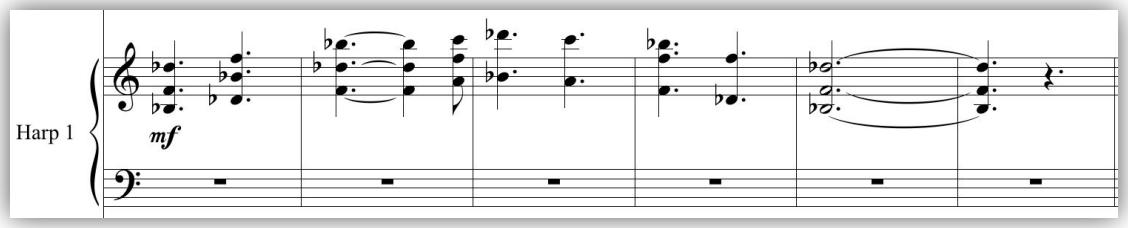


- Cue #21, *LAVENDER FIELDS, 01:08:21 - 01:09:38*

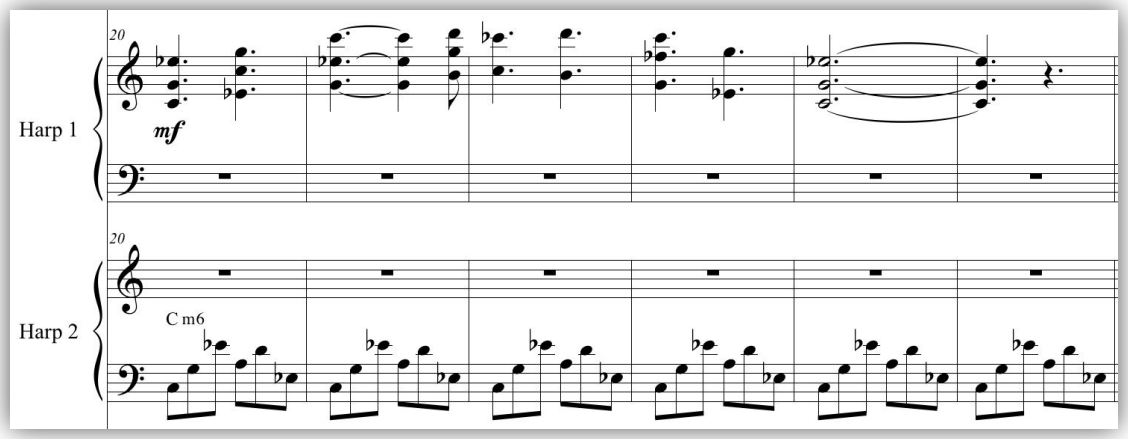


FIFTH THEME, present in cues:

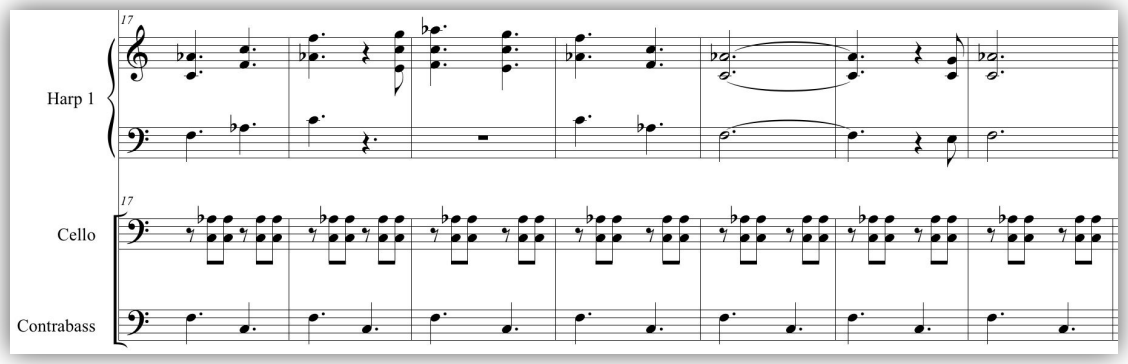
- *Cue #11, BALDINI TESTING PERFUME, 00:32:10 - 00:33:26*



- *Cue #12, GRENOUILLE MEETS BALDINI, 00:33:35 - 00:35:01*

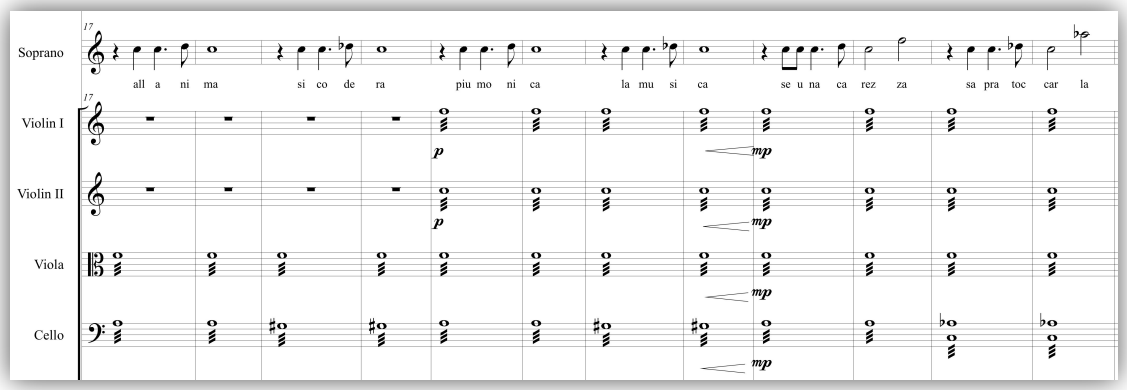


- *Cue #15, THE 13TH ESSENCE, 00:45:08 - 00:47:25*

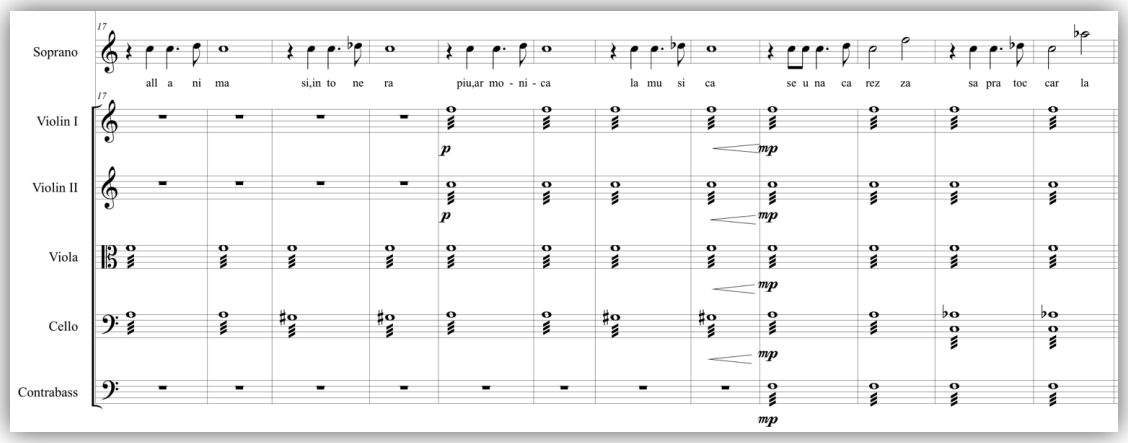


SIXTH THEME, present in cues:

- *Cue #20, MEETING LAURA, 01:03:28 - 01:07:39*

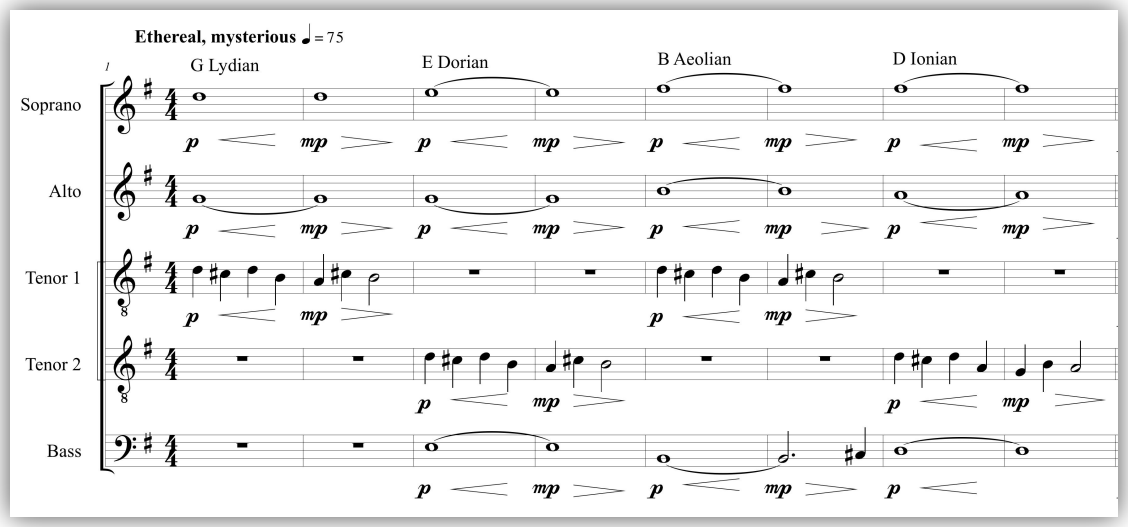


- *Cue #33, LAURA'S ESSENCE, 01:51:57 - 01:53:43*

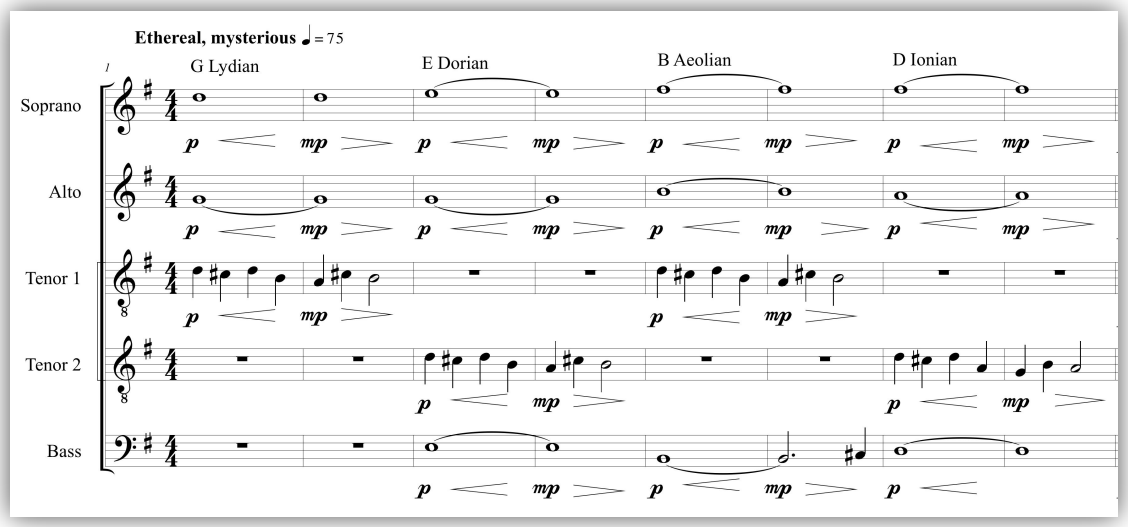


SEVENTH THEME, present in cues:

- Cue #27, *BEAUTY, 01:27:28 - 01:28:33*



- Cue #36, *BEAUTY II, 02:05:58 - 02:07:56* *Duration: 00:01:58*

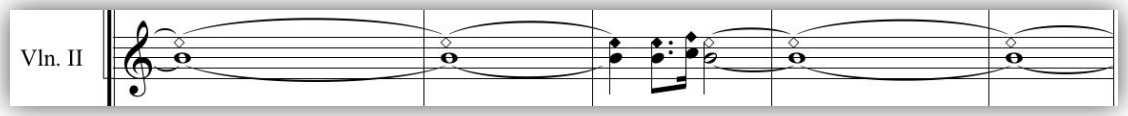


6. MOTIFS

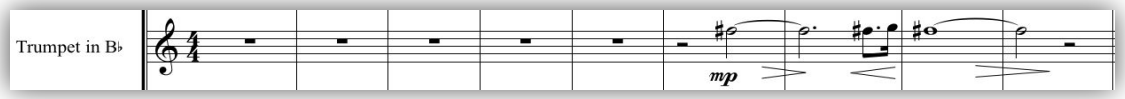
Some motifs that are not consider themes or melodies in the movie are listed below. It is important to mention that the composer repeats them in other cues using different instrumental textures. These motifs have been used in the movie when certain feelings, desires and emotions appear. For instance, the first motif is related to loneliness and absence.

FIRST MOTIF (MINOR SECOND), present in cues:

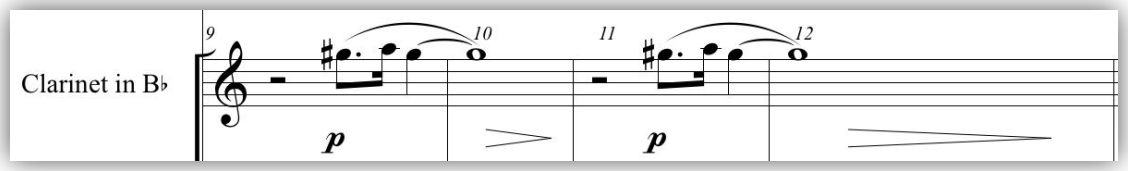
- *Cue #3, BABY GRABS FINGER, 00:07:06 - 00:08:10*



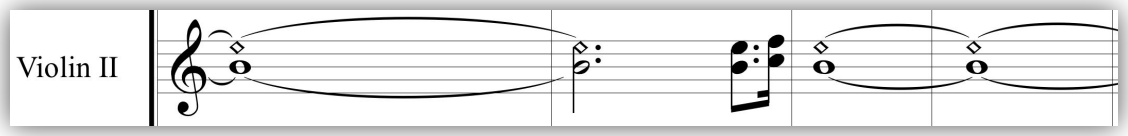
- *Cue #4, ORPHANAGE & TANNERY, 00:08:25 - 00:13:37*



- *Cue #9, LOSING HER SCENT, 00:25:43 - 00:27:48*

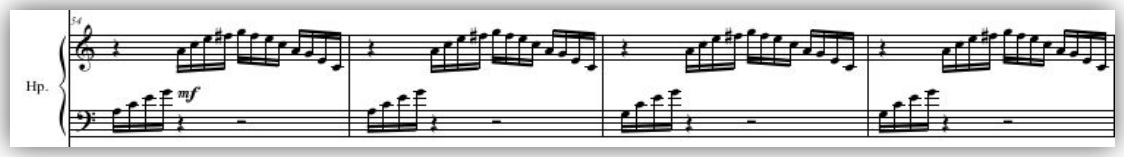


- *Cue #19, NO SMELL, 01:01:51 - 01:03:20*

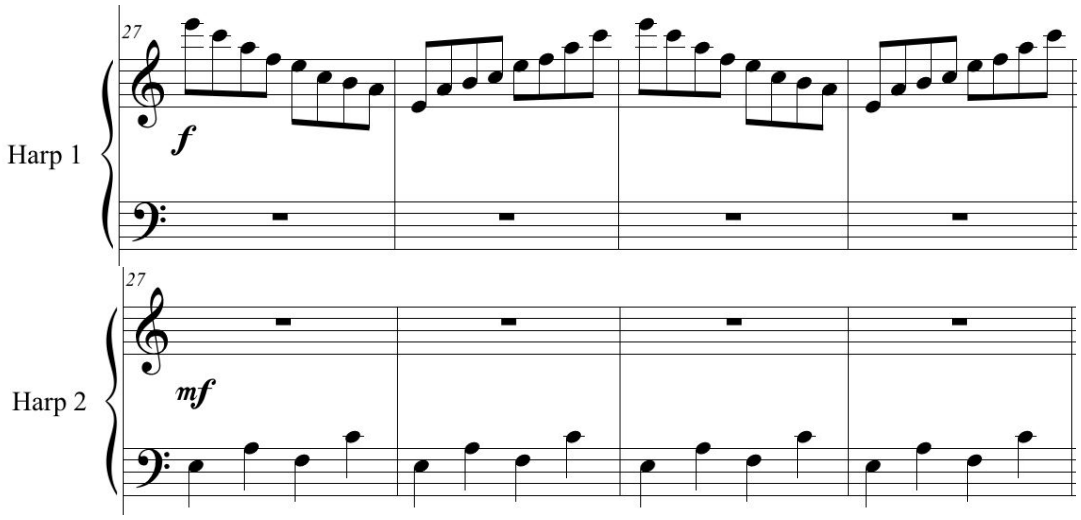


SECOND MOTIF, present in cues:

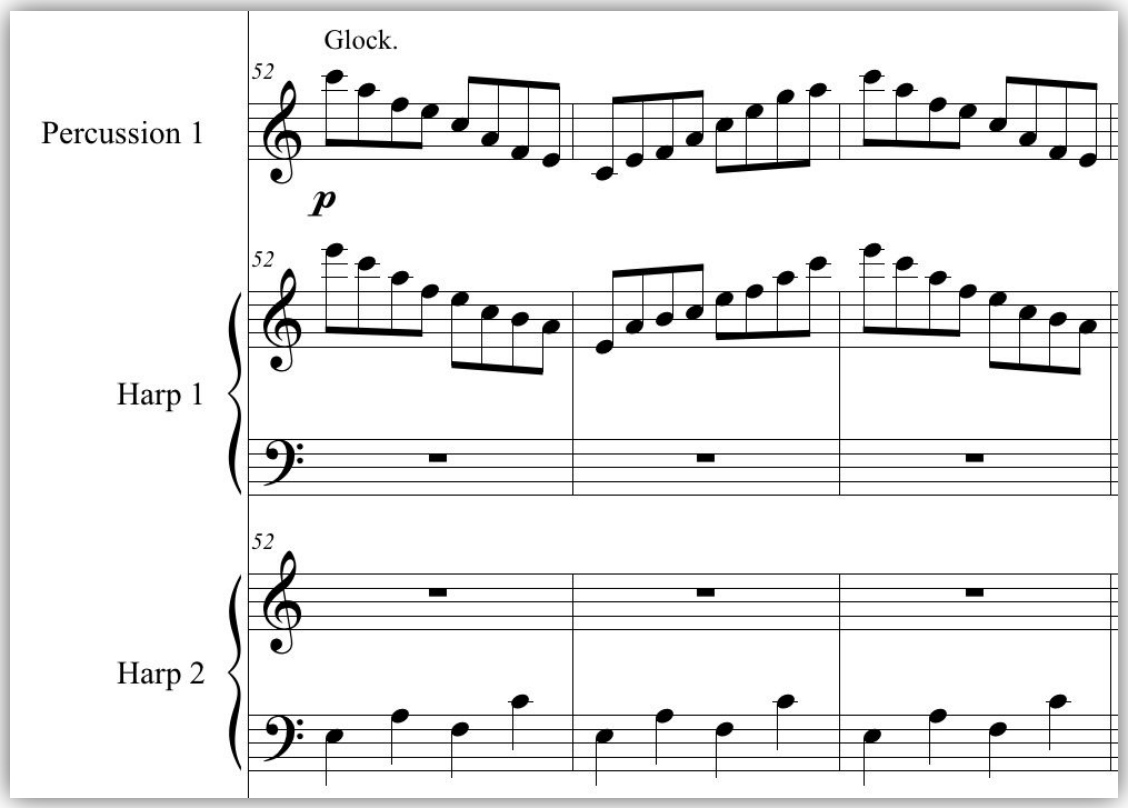
- *Cue# 4, ORPHANAGE & TANNERY, 00:08:25 - 00:13:37*



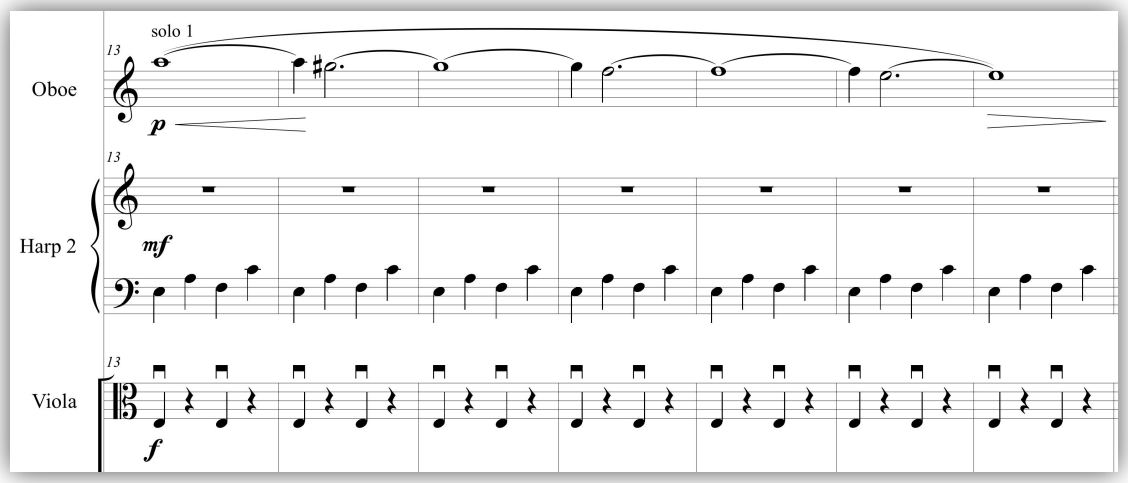
- *Cue #6, PELLISSIER, 00:16:05 - 00:17:54*



- *Cue # 13, AMOR AND PSYCHE, 00:39:18 - 00:43:05*

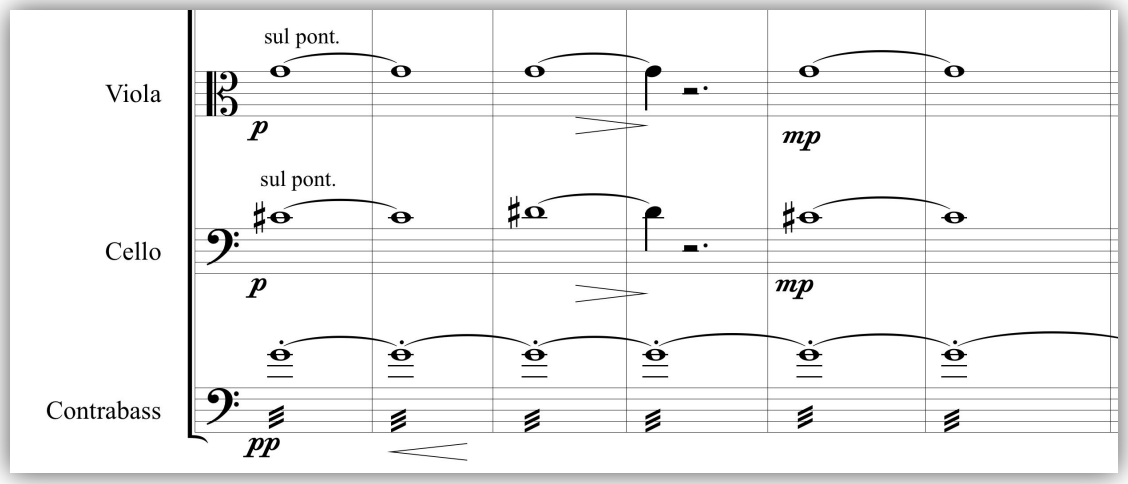


- *Cue # 34, AWAITING EXECUTION, 01:56:59 - 02:00:05*



THIRD MOTIF, present in cues:

- *Cue # 29, DARK ALLEY, 01:37:58 - 01:39:16*

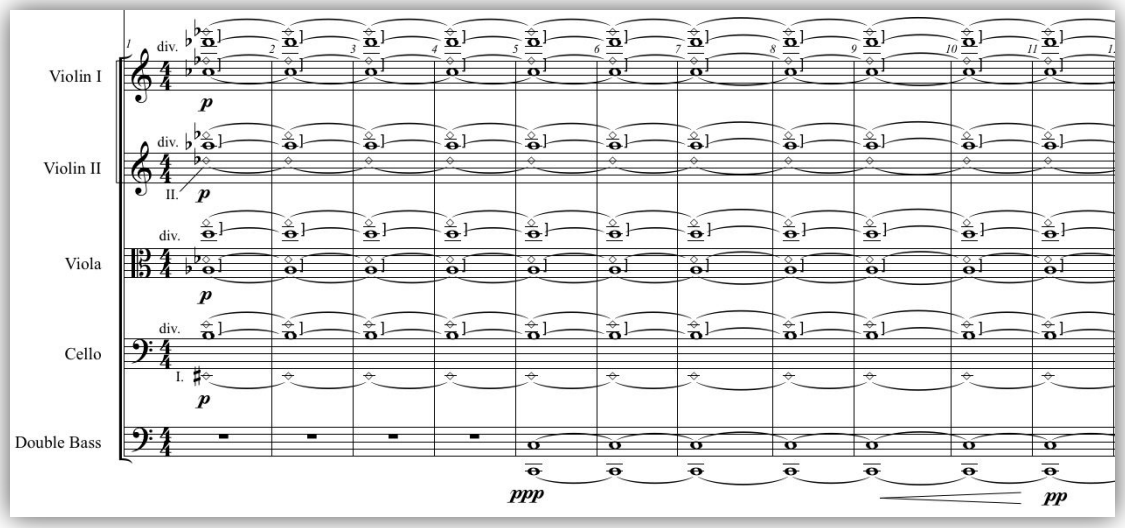


7. BACKGROUNDS

The composer not only uses themes and motifs as a resource to score the film, but also "backgrounds" or background music. Mainly, these backgrounds are formed by tied whole notes played by different instruments; however, a type of background could be an arpeggio that is repeated constantly and that has no melodic function or does not behave as a theme. It is true that some of these backgrounds have motifs; however, I have placed them in the category of background music because of their narrative function.

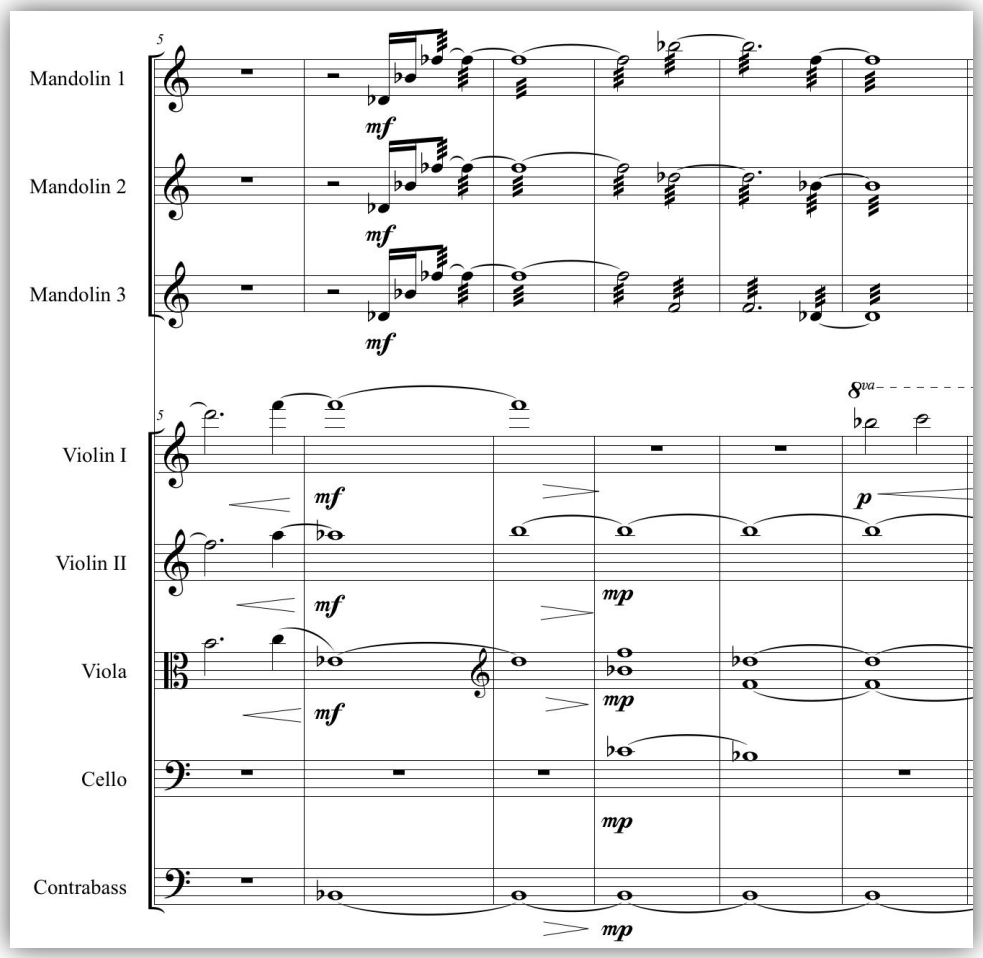
FIRST BACKGROUND, present in cues:

- *Cue #2, MAIN TITLE, 00:03:28 - 00:04:34*



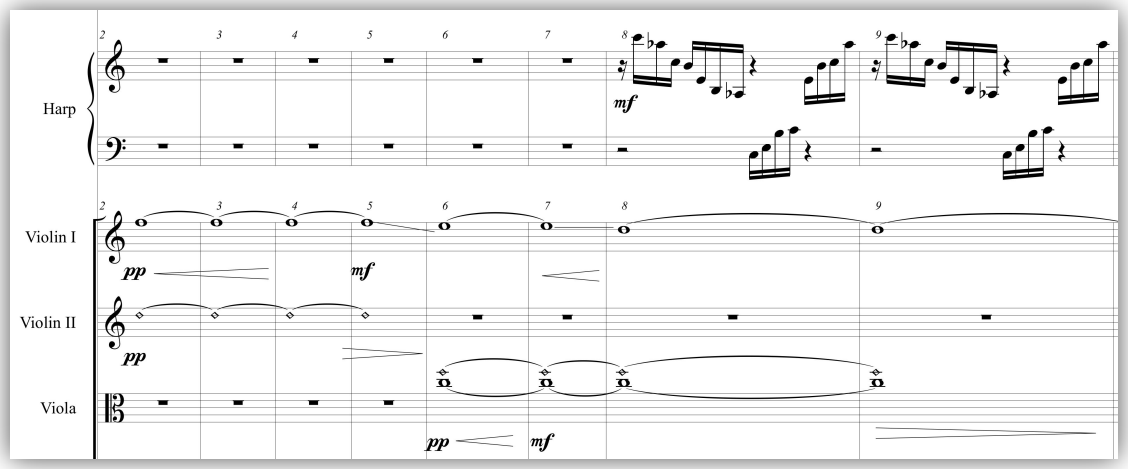
SECOND BACKGROUND, present in cues:

- *Cue #14, BALDINI TESTS PERFUME, 00:44:02 - 00:45:03*

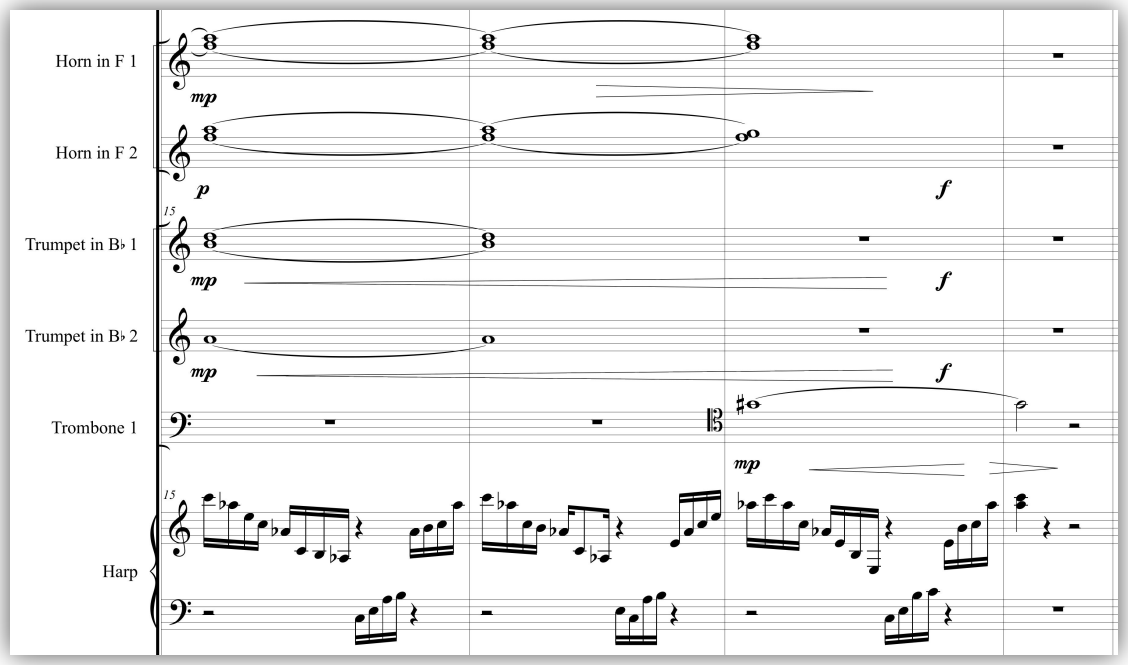


THIRD BACKGROUND, present in cues:

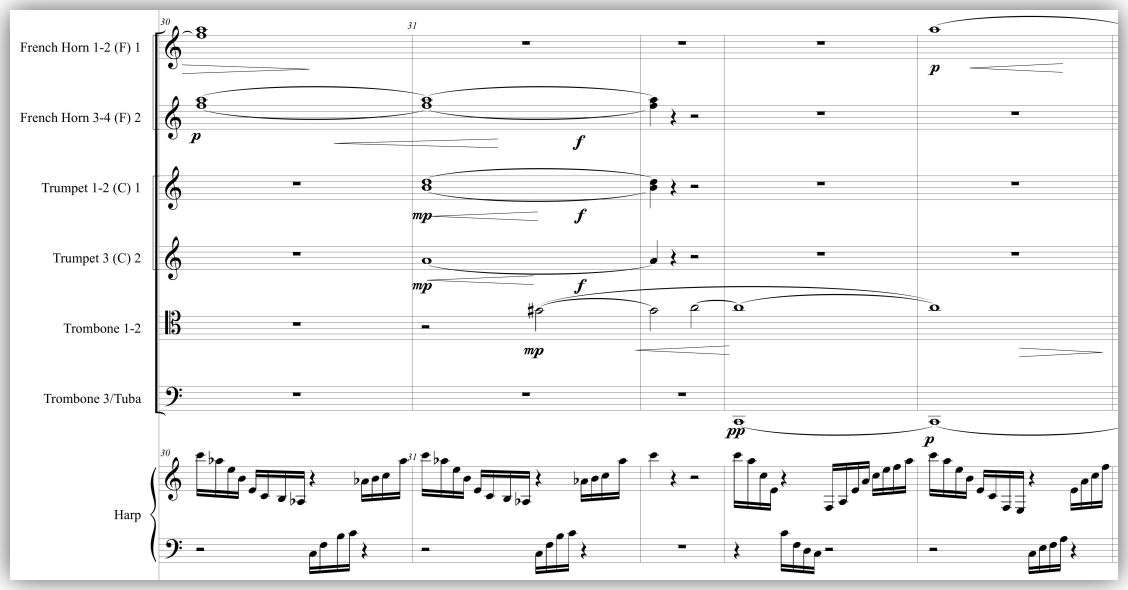
- *Cue #17, EXPERIMENT, 00:51:56 - 00:55:35*



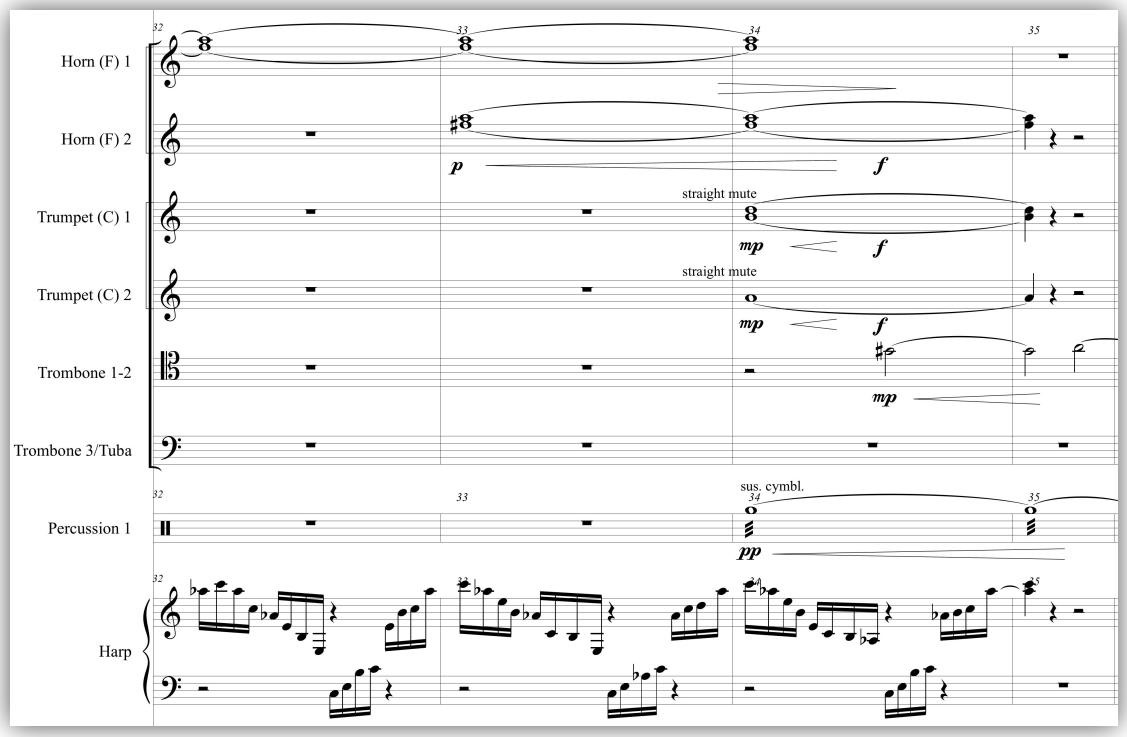
- *Cue #23, THE TANK, 01:12:11 - 01:13:21*

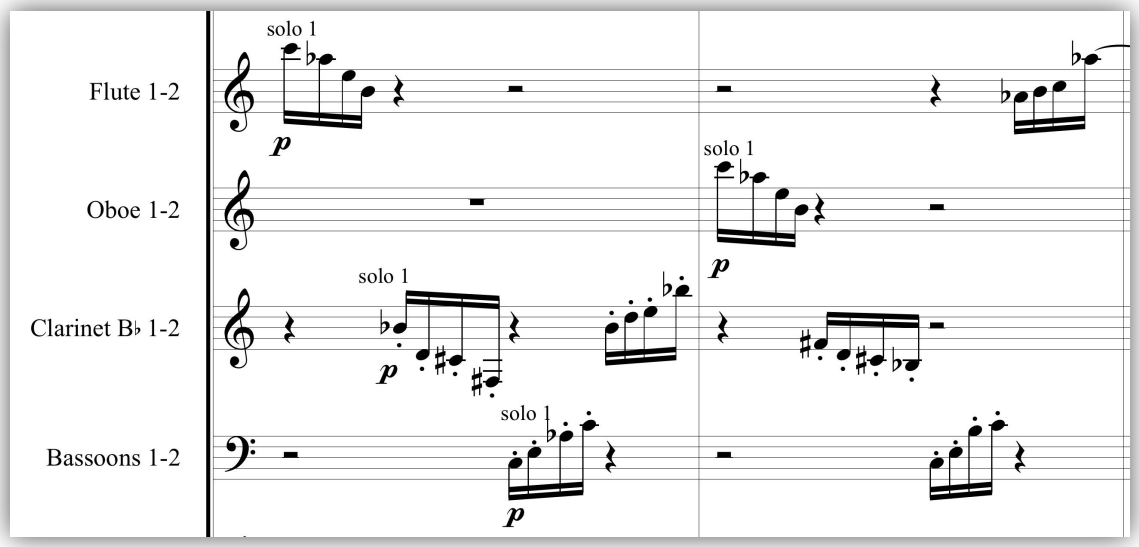


- *Cue #26, THE TWINS ARE MISSING, 01:25:24 - 01:27:28*



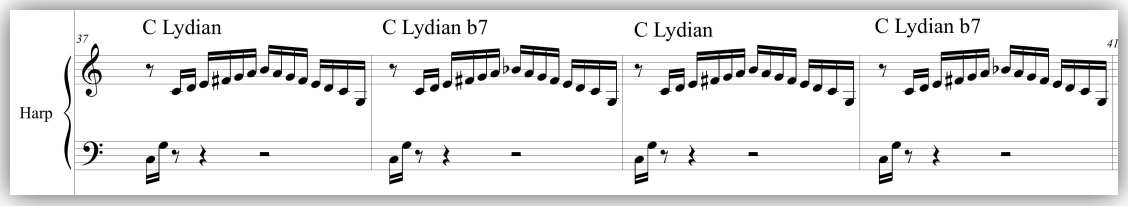
- *Cue #35, THE PERFUME, 02:00:26 - 02:05:54*





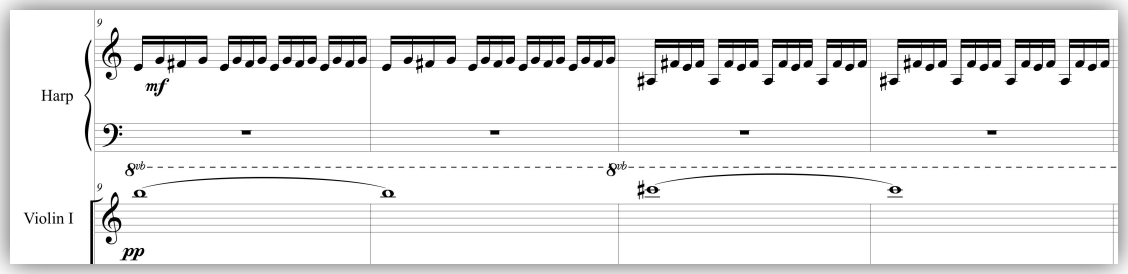
FOURTH BACKGROUND, present in cues:

- *Cue #18, GRENOUILLE LEAVES BALDINI, 00:57:15 - 00:59:44*



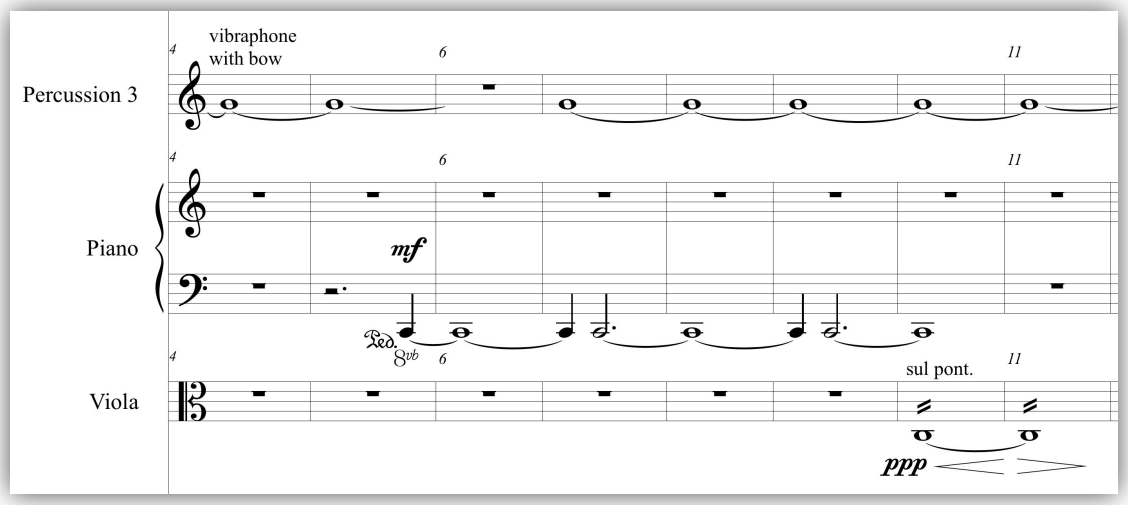
FIFTH BACKGROUND, present in cues:

- *Cue #22, PAULINE, 01:10:28 - 01:11:42*

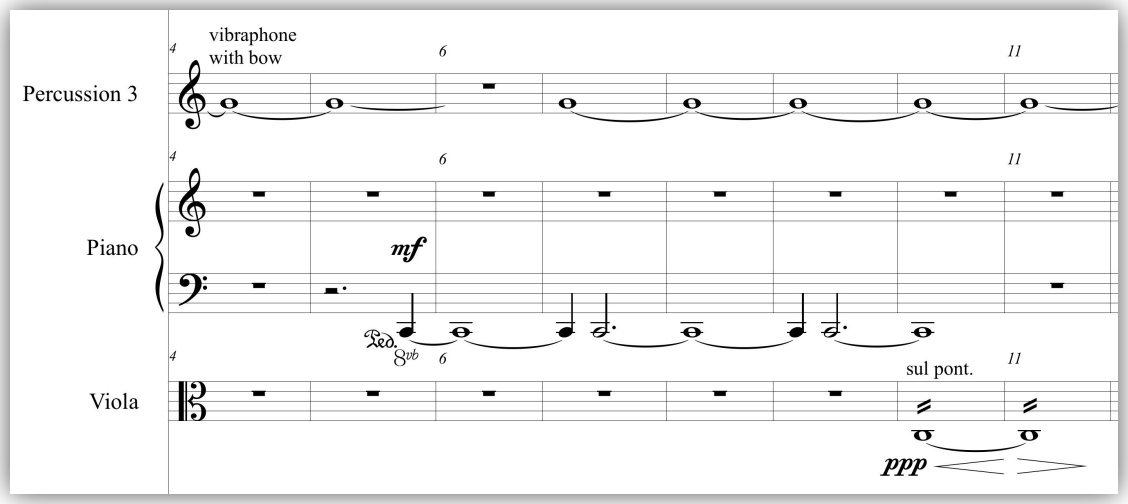


SIXTH BACKGROUND, present in cues:

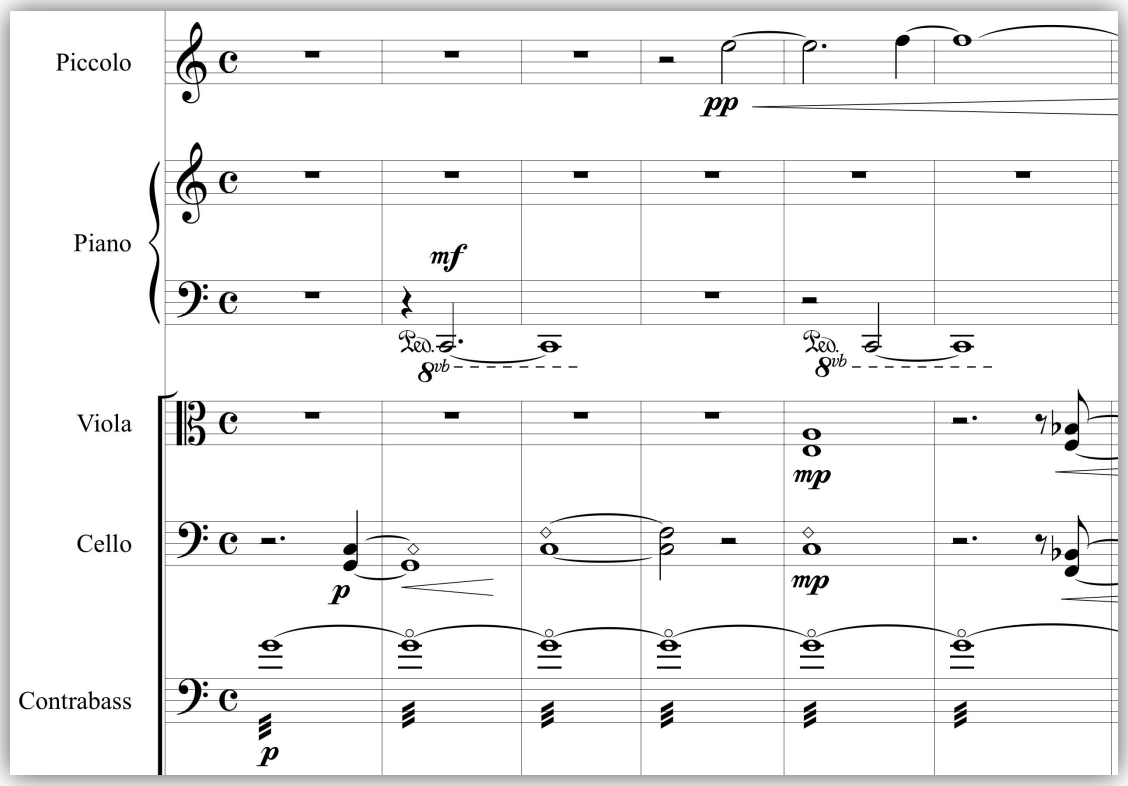
- *Cue #24, I ENJOY MY WORK, 01:13:50 - 01:18:41*



- *Cue #29, DARK ALLEY, 01:37:58 - 01:39:16*

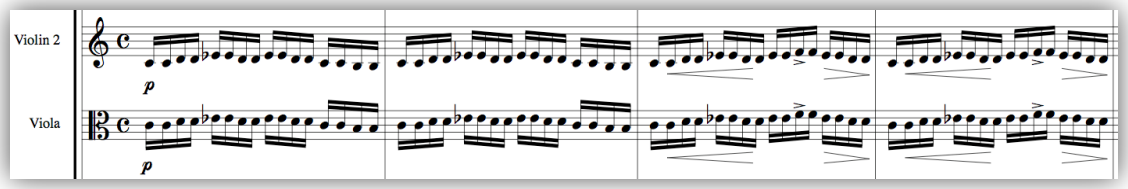


- *Cue #29, RICHI'S NIGHTMARE, 01:40:01 - 01:41:25*



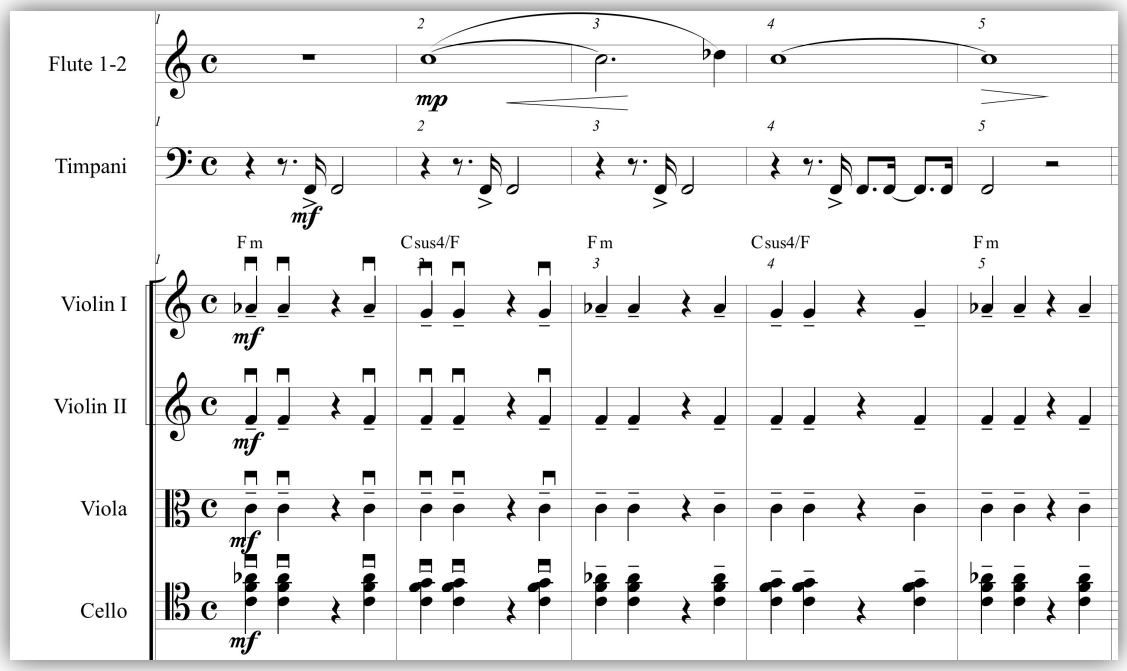
SEVENTH BACKGROUND, present in cues:

- *Cue #28, GRASSE IN PANIC, 01:30:29 - 01:36:02*



EIGHTH BACKGROUND, present in cues:

- *Cue #31, RICHI'S ESCAPE, 01:42:01 - 01:46:24*



8. CONCLUSIONS

The composer of *Perfume: The Story of a Murderer* assigns melodic themes to the principal characters in the movie. He also uses small motifs and backgrounds for different circumstances throughout the film. All these three elements: themes, motifs, and backgrounds are repeated in the cues and they help to connect the story according to the narration.

It is important to mention that the music, besides being so beautiful by itself, it works perfectly with every scene, not only by the themes and motifs used, but also for the excellent use of the textures in all the instruments, specially the use of uncommon textures such as: string harmonics, sul ponticello, pedal glissandi on timpani, strings played behind the bridge.